

UC-NRLF



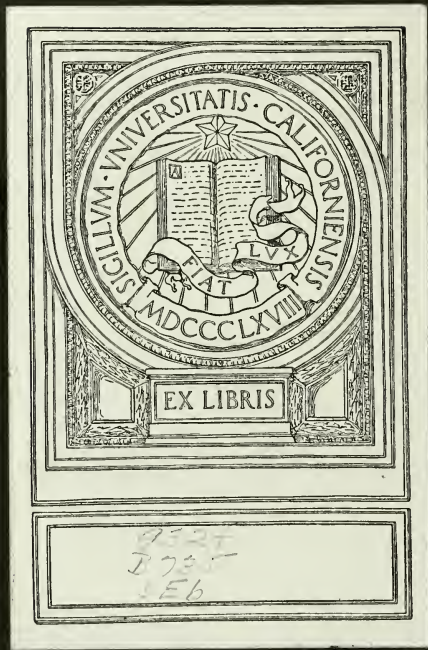
B 4 500 360

THE

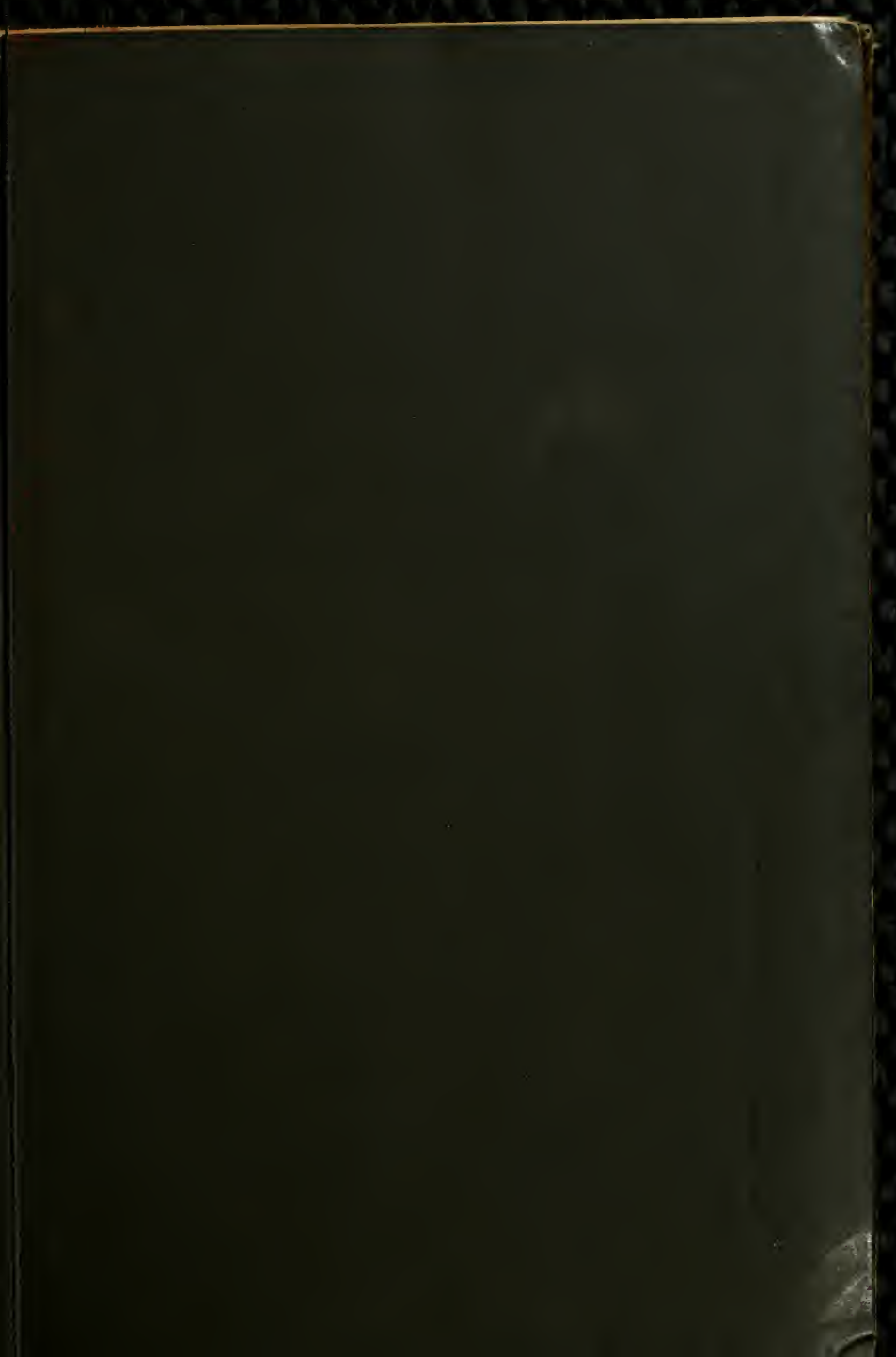
# SHAKESPEARE - SECRET

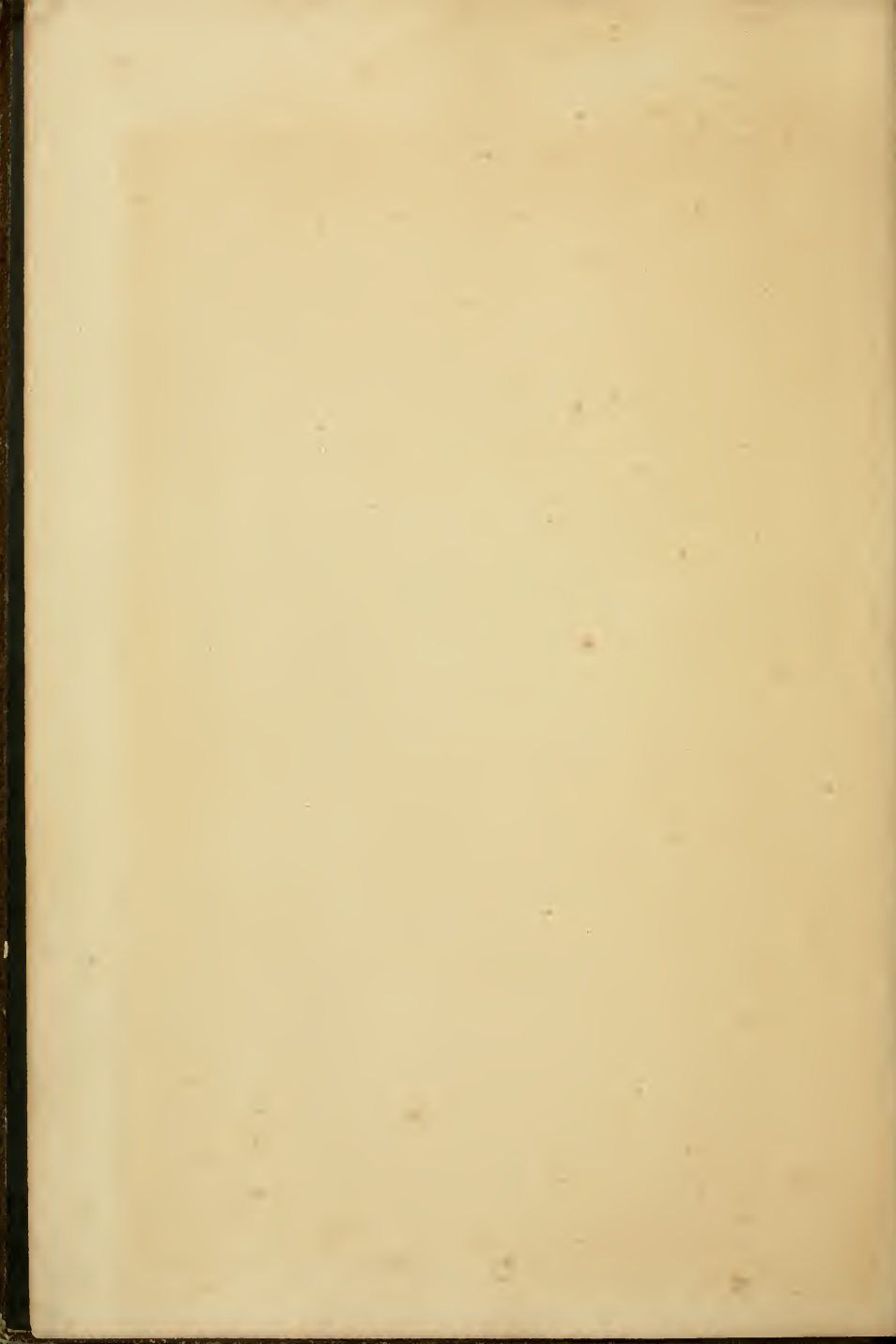
EDWIN BORMANN

21-10-18



D 735  
5 E 6







THE  
SHAKESPEARE-SECRET.

---

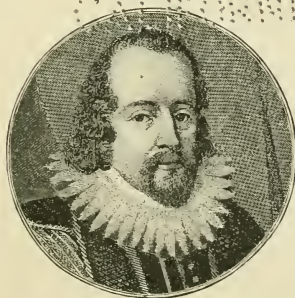


THE  
SHAKESPEARE-SECRET

BY  
EDWIN BORMANN.

TRANSLATED FROM THE GERMAN

BY  
HARRY BRETT.



LONDON  
TH. WOHLLEBEN.  
45. GREAT RUSSELL STREET W. C.

1895.

TO VBAU  
ANSTALTEN

VIVENTIBUS ET POSTERIS  
SALUTEM.

UNIV. OF  
CALIFORNIA





# CONTENTS.

Translator's Preface . . . . .	Page XI
Author's Preface . . . . .	XV

## I. THE HIGHEST POESY.

1. The great silence . . . . .	1
2. Poesy as a chief part of learning . . . . .	4
3. The classification of poesy . . . . .	4
4. Does dramatic-parabolic poesy really exist? . . . . .	7

## II. SHAKESPEARE'S 'THE TEMPEST'

a dramatic parable in the sense of Bacon's Natural Philosophy.

1. Pretergenerations . . . . .	9
2. The relationship to the other parts of 'The Great Instauration' . . . . .	12
3. 'The Tempest' and 'The History of the Winds' . . . . .	16
4. The summing-up of the foregoing . . . . .	21

## III. SHAKESPEARE'S 'HAMLET'

a dramatic parable in the sense of Bacon's Anthropology.

1. 'A matter of the highest importance' . . . . .	23
2. The spirit-scenes of the first act . . . . .	24
3. The four sub-sections of the science of Anthropology . . . . .	47
4. The defects in medical science . . . . .	56
5. Further Hamlet-Bacon-Similarities . . . . .	75
6. Summary of that which has been found . . . . .	85

## IV. SHAKESPEARE'S 'KING LEAR'

a dramatic parable in the sense of Bacon's doctrine concerning  
Negociating, Business.

1. The doctrine of Negociation a 'missing science' . . . . .	94
2. Quotations from Francis Bacon's chapter on the doctrine of Negotiation, intended to elucidate the contents . . . . .	95
3. The first scenes in the tragedy of 'King Lear', with interpolation of quotations from Francis Bacon's chapter on the doctrine of Negotiation . . . . .	97
4. The summing-up of the foregoing . . . . .	121

## V. SHAKESPEARE'S COMEDY OF 'LOVE'S LABOUR'S LOST'

a dramatic parable in the sense of Bacon's doctrine of Light and  
Luminous Matter.

	Page
1. The wealth of light in the comedy . . . . .	125
2. The concordance of ideas between the comedy and Bacon's science of light . . . . .	132
3. The summing-up . . . . .	147

## VI. THE BACON-PARABOLISM OF THE REMAINING SHAKESPEARE-DRAMAS.

1. The arrangement of the Folio-Edition of the Shakespeare-Dramas . . . . .	149
2. The Bacon-Parables in the Shakespeare-Comedies and -Histories . . . . .	152
3. The moral of the Shakespeare-Tragedies corresponds with Bacon's ethics as practice does with theory . . . . .	175

## VII. BACON'S 'HENRY THE SEVENTH'

a Supplement to the Shakespeare-Histories.

1. The gap in the historical dramas . . . . .	185
2. The concealed verse in 'The Historie of King Henry the Seventh' . . . . .	186
3. The theatrical allusions in 'The Historie of King Henry the Seventh' . . . . .	191

## VIII. FRANCIS BACON AND 'WILLIAM SHAKESPEARE'.

1. The life of Francis Bacon . . . . .	195
2. The writings of Francis Bacon which bear his name . . . . .	202
3. The anonymous and pseudonymic writings of Francis Bacon . . . . .	207
4. The great anonymus between 1591 and 1598 . . . . .	211
5. The cessation of anonymity and the appearance of the poet-name 'William Shakespeare' . . . . .	217
6. Shakespeare or Shakspeare? . . . . .	223
7. The issue of books of the Bacon-Shakespeare-Period . . . . .	227
8. Mutual hints at each other . . . . .	229
A. Bacon hints at Shakespeare . . . . .	229
9. Mutual hints at each other . . . . .	234
B. Shakespeare hints at Bacon . . . . .	234
10. The external features of the Shakespeare-Folio-Edition of 1623 . . . . .	239
11. Bacon's literary Confidants: Rawley, Jonson and Matthews . . . . .	247

## IX. POETISED SCIENCE.

1. A short Review of all hitherto discovered . . . . .	256
2. The six Parts of the 'Great Instauration of Sciences' . . . . .	260
A Final Word . . . . .	266
A List of the Works chiefly referred to . . . . .	274

# LIST OF ILLUSTRATIONS.

## I. PORTRAITS.

Francis Bacon as a boy. After a coloured bust.  
Francis Bacon as a youth. After Hilliard.  
Francis Bacon about the year 1618. After Van Somer.  
Francis Bacon. After Oliver.  
Francis Bacon. After Simon Pass.  
Francis Bacon. After Houbraken.  
Francis Bacon's Funeral Monument.  
Nicolas Bacon. After Van der Werff.  
Elizabeth, Queen of England. After Hilliard.  
Earl of Essex.  
Queen Elizabeth.  
James 1st. After Van Somer.  
Charles 1st as Prince of Wales.  
Charles 1st with Wife and Child. After D. Mytens.  
Charles 1st. After Van Dyck.  
Buckingham. After Cornelius Jansen.  
Inigo Jones. After Van Dyck.  
Ben Jonson. After Oliver.  
Ben Jonson. After Vertue.  
The Player William Shakspeare. After Droeshout.  
The Funeral Monument of William Shakspeare.  
The Funeral Monument as printed on the title-page of the Shakespeare Society.

## II. FACSIMILES OF HANDWRITINGS, TITLE-PAGES, SINGLE PAGES AND OTHER MATTERS.

Letter from Francis Bacon.  
The five Signatures of William Shakspeare.  
The Signature of Judith Shakspeare.  
The Signatures of Queen Elizabeth, Francis Bacon, Ben Jonson, John Milton, Oliver Cromwell, Inigo Jones, John Locke and Molière.  
Title-page to the 1<sup>st</sup> Edition of Bacon's Essays.  
Title-page to the 2<sup>nd</sup> Edition of Bacon's Wisdom of the Ancients.  
Title-page to Bacon's *Instauratio magna*.

Title-page to the 1<sup>st</sup> Edition of Bacon's History of Life and Death.  
 Page 407 of the same book.  
 Title-page to Bacon's Sylva Sylvarum.  
 Title-page to Bacon's History of the Winds.  
 Title-page to the 1<sup>st</sup> Edition of Bacon's Posthumous Works.  
 Title-page to Bacon's History of Henry VII.  
 Chief Title-page to the 1<sup>st</sup> Complete Edition of the Works of Francis Bacon. Left side.  
 Chief Title-page to the 1<sup>st</sup> Complete Edition of the Works of Francis Bacon. Right side.  
 Tail-piece of the 2<sup>nd</sup> Complete Edition of the Works of Francis Bacon.  
 Title-page of the 2<sup>nd</sup> Complete Edition of the Works of Francis Bacon.  
 Title-page of the 1<sup>st</sup> Volume of the Montagu Complete Edition of the Works of Francis Bacon.  
 Title-page of the 1<sup>st</sup> Volume of the Spedding Complete Edition of the Works of Francis Bacon.  
 Title-page of the 1<sup>st</sup> Edition of the Taming of a Shrew.  
 Title-page of the 1<sup>st</sup> Edition of Romeo and Juliet.  
 Title-page to the 2<sup>st</sup> Edition of Romeo and Juliet.  
 Title-page to the 3<sup>rd</sup> Edition of Henry the Fifth.  
 The left counterpart of the Title-page of the 1<sup>st</sup> Complete Edition of the Shakespeare-Dramas.  
 Title-page to the 1<sup>st</sup> Complete Edition of the Shakespeare-Dramas.  
 Catalogue of the 1<sup>st</sup> Complete Edition of the Shakespeare-Dramas.  
 Final page of the Catalogue of the 2<sup>nd</sup> Complete Edition of the works of Paracelsus.  
 Closing page of Hamlet in the 1<sup>st</sup> Complete Edition of the Shakespeare-Dramas.  
 Closing page of the History of Life and Death in the 1<sup>st</sup> Complete Edition of the Works of Francis Bacon.  
 The tail-piece used for the Editions of Paracelsus, Shakespeare and Bacon. Original-Size.  
 Title-page to the 1<sup>st</sup> Edition of Idea Medicinæ Philosophicæ of Petrus Severinus Danus.  
 Title-page to the 1<sup>st</sup> Edition of the Work De Rerum Natura of Bernardinus Telesius.  
 Title-page to the 2<sup>nd</sup> Complete Edition of the Works of Paracelsus.  
 Ticket of Admission to a Masque at Gray's Inn.

### III. PLANS AND VIEWS.

The western half of London at the time of Francis Bacon's birth (1561).  
 The Tower and London-Bridge at the time of Bacon's birth (1561).  
 Cambridge at the time when Bacon studied there (1575).  
 Exterior of a London folks' theatre (the Globe).  
 Interior of a London Theatre (The Swan).  
 The Interior of Westminster-Hall.  
 Gorhambury in 1568, in 1795, in 1821.  
 St. Michaels-Church near St. Alban's.

---

BETWEEN P. 228 and P. 229.

Table showing all the works issued during the Bacon-Shakespeare-Period, viz. from 1591 to 1627.  
 Table showing the proportion of works published (from 1591 to 1627) to the time at Bacon's disposal.  
 Page 234 Bacon's family coat-of-arms.  
 On the Title-page. Francis Bacon's bust-portrait after Van Somer.

---



## TRANSLATOR'S PREFACE.



THE Bacon-Shakespeare-Question is now about forty years old. This notwithstanding, the problem as to who was the real author of the glorious dramas has never and nowhere been handled with such energy, patience and skill as are combined in EDWIN BORMANN'S: *THE SHAKESPEARE-SECRET*. It is the very first time that this question has been taken up from the strictly scientific standpoint and dealt with in all its grandeur and loftiness.

The investigation begins inductively, but soon proceeds to the comparison of whole works with whole works, of complete kinds of poesy with entire kinds of science and, after—for the very first time—laying the principal stress on the side of natural science, leads, as the result of this labour, to the proof of a general and indissoluble connexion between poetry and science and likewise to the solution of the question as to the authorship of the imperishable dramas.

The proofs adduced are, in every individual instance, based on the best sources; the quotations are given in both Latin and English.

No reasoning being will think of objecting that the Germans have not the right to say their say in this important question when he learns that the two first Complete Editions of the Works of Francis Bacon were not published in England but in Germany, namely, the first one at Frankfort on the Maine in 1665 and the second at Leipzig in 1694. The third Complete Edition (which Spedding wrongly describes as the first) did not appear in London until 1730. Moreover, it is well-known across the Channel what great services German science and art have rendered to the Shakespeare-poems and that the German loves and venerates his adopted son, Shakespeare, as warmly as his own children, Lessing, Goethe and Schiller.

When Bormann's *SHAKESPEARE-GEHEIMNISS* appeared in May of 1894 it raised a storm of excitement all over the civilized globe and especially in Germany and Austria. Joyful, vigorous assents on the one side

were met with violent (and sometimes unmannerly) dissents on the other, and the latter, in the face of the fact that the whole work is written in the calmest style of sound logic and without any sign of hostility to the views which others may hold. How Bormann understands the way to meet and overthrow his adversaries (who have, of course, not been wanting) has just been shown in his *NEUE SHAKESPEARE-ENTHÜLLUNGEN*, Heft II (*New Shakespeare-Revelations, Part II*), upon the personality of his greatest opponent in Germany, His Excellency CUNO FISCHER, who claims to be the most thorough of all Bacon-authorities!

Many of the most learned scientists, a large number of the first poets and authors, a majority of the most highly-prized periodicals of the day have given their unqualified adhesion to the results of Bormann's investigations, while some of the philologists of the age, who would gladly say „as you were“, are at their wit's end to know whether to speak now or „for ever after hold their peace“.

It is an absolute fact that Germany has been continually busying herself with the present question for the last year-and-a-half and that the Bacon-Shakespeare-Theory as handled by Bormann is daily gaining new and important adherents. Of these may be named: Dr. Richard Beck, Professor of Geology and Mineralogy, Freiberg in Saxony; A. Bing, Editor and Author, Francfort on the Maine; Prof. Dr. Bloomfield, Baltimore; Victor Blüthgen, Poet and Author, Freienwalde on the Oder; Oscar Borchardt, Stage-manager and Actor, Leipzig; Georg Bötticher, Poet and Author, Leipzig; E. Brausewetter, Editor and Author, Berlin; Julius Bruck, M. D., Poet and Author, Leipzig; Conrad Burger, Editor and Author, Leipzig; Dr. G. Cantor, Professor of Mathematics, Halle on the Saale; Otto Doederlein, Consul of the United States of North-America, Leipzig; Felix Dörmann, Author, Berlin; Baurath Bruno Eelbo, Architect and Poet, Leipzig; Max Evers, Editor and Author, Leipzig; Richard Fleischer, Editor and Author, Wiesbaden; Fedor Flinzer, Painter and Author, Leipzig; Arthur Gadebusch, Author, Leipzig; Eugen Grosser, Editor and Author, Berlin; Dr. Ernst Haeckel, Professor of Zoology, Jena; D. Haek, Poet and Author, Berlin; Alban von Hahn, Author and Theatre-director, Leipzig; Alfred Hauschild, Editor and Architect, Dresden; Dr. Walther Hempel, Professor of Chemistry, Dresden; R. Hennig, Author, Leipzig; Dr. L. Huberti, Editor and Author, Leipzig; Dr. Ernst Kalkowsky, Professor of Geology and Mineralogy, Dresden; Prof. Dr. Hermann Knothe, Historian, Dresden; Dr. Max Lange, Author and Publisher, Leipzig; W. Langenbruch, Sworn expert in handwriting and Editor, Berlin; A. von der Linden, Author, Leipzig; Dr. Julius Lohmeyer, Poet and Author, Charlottenburg; Dr. William Marshall, Professor of Zoology, Leipzig (a great-grandson of the poet Robert Burns); Max Martersteig, Author and Theatre-director, Riga, Russia; Dr. Karl Müller, Editor and

Author, Halle on the Saale; Wilhelm Müller, Editor and Author, New York; Retired-Captain August Niemann, Poet and Author, Hannover; Privy Government-Counsellor Platzmann, D. L., District-prefect, Leipzig; Court-Counsellor Dr. W. Preyer, Professor of Physiology, Wiesbaden; Baron Rudolf von Procházka, Author and Composer, Eger; W. L. Rosenberg, Author, Cincinnati; Prof. Dr. Ludwig Scharf, English Philologist, Vienna; Senator Schenmann, Hamburg; Robert Schilling, Manager of the International News Company, Leipzig; Karl Schneidt, Editor and Author, Berlin; Dr. Julius Stinde, Poet and Author, Berlin; Dr. C. Sturmhoefel, Historian, Leipzig; District-Court-Counsel Dr. Uschner, Author, Oppeln; Dr. R. D. M. Verbeek, Director of Mining and Foundries, Java; Actual Privy Counsellor, His Excellence Count Vitzthum von Eckstädt, Dresden (died in October 1894), for many years Saxon Ambassador to the Court of St. James; Privy Counsellor Prof. Dr. Vogel, Astronomer, Potsdam; Dr. Robert Waldmüller-Duboc, Poet and Author, Dresden; Hanns Weber, Author, Vienna; Privy Counsellor Prof. Dr. Hermann Welcker, Anatomist and Anthropologist, Halle on the Saale.

The following important periodicals have given favorable notices, namely: Allgemeine Zeitung, München; Bibliographische Rundschau für Theologen, Leipzig; Breslauer Zeitung, Breslau; Bühnen-Genossenschaft, Berlin; Bühne und Leben, Berlin; Casseler Tageblatt, Cassel; Danziger Neueste Nachrichten, Danzig; Das Kleine Journal, Berlin; Der Stein der Weisen, Wien; Deutsches Dichterheim, Wien; Deutsche Revue, Stuttgart; Die Kritik, Berlin; Djelo (a Servian periodical); Echo, Berlin; Fränkischer Kurier, Nürnberg; Generalanzeiger, Leipzig; Die Grenzboten, Leipzig; Hallesche Zeitung, Halle on the Saale; Hamburger Nachrichten, Hamburg; Die Handschrift, Berlin; Handels-Akademie, Leipzig; Hollandsche Illustratie, Amsterdam; Illustrierte Welt, Stuttgart; Kölner Tageblatt, Cologne on the Rhine; Kölner Volkszeitung, Cologne on the Rhine; Kunst-Chronik, München; Leipziger Neueste Nachrichten, Leipzig; Leipziger Tageblatt, Leipzig; Litterarischer Courier, Würzburg; Nachrichten aus dem Buchhandel, Leipzig; Natur, Halle on the Saale; New Yorker Staatszeitung, New York; Rigaer Zeitung für Stadt und Land, Riga; Schlesische Volkszeitung, Breslau; Schlesische Zeitung, Breslau; St. Petersburger Zeitung, St. Petersburg; Universum, Dresden; Von Haus zu Haus, Leipzig; Weimarische Zeitung, Weimar; Wiener Fremdenblatt, Vienna; Wiesbadener Tageblatt, Wiesbaden; Wochenschrift für dramatische Kunst, Francfort on the Maine; besides many others.

Those who have not hitherto met with the name of EDWIN BORMANN in connexion with literature may accept the writer's assurance that Bormann is just the man for such a task. He is a poet of renown, a naturalist, a philologist, a philosopher, and combines a keen sense of humour with sound, dispassionate logic, while his industry and patience

are untiring, so that he embodies all the qualities necessary to the writing of such a work as that now submitted to the English-speaking public. This Shakespeare-Secret is not a work to be read and dealt with in an off-hand manner. Whosoever proposes to discuss it critically must make up his mind to go over the same ground as our talented friend, Bormann. And let not such would-be critic imagine that Bormann's investigations have been limited to that which is disclosed in the present work. The field which he has explored up till now has already given (in German) The Bacon-Shakespeare Anecdote-Treasure and two parts of New Shakespeare Revelations—with more to follow.

The translator's labours have not been confined to the simple reduction of the original into English. Besides constant reference to the Tauchnitz-Edition of The Works of William Shakespeare, to the German version thereof by Von Schlegel & Tieck (Deutsche Verlags-Anstalt, Stuttgart), The Shakespeare-Lexicon by Alexander Schmidt, L. L. D. (Georg Reimer, Berlin), and Bartlett's Concordance to Shakespeare (Macmillan & Co., London), he has had liberty of access to all the works alluded to by the author.

The present writer (a free-born citizen of London) has already been reproached with want of patriotism for helping to cast down "our great national poet" from his high pedestal. The reproach is by no means justified! One does not hesitate to deprive a man of that which he has not come fairly by and, as for the old saw: *De mortuis nil nisi bene*, were it really observed, then—farewell to all history!

We are here confronted with a scientific question which demands a scientific answer. The question, is as to whether it is possible that a man of (practically speaking) no education could have written such profound truths, shown such universal knowledge and have couched these in language that breathes the very highest poesy in every line. The answer thereto is given in the present work.

If Edwin Bormann has put down the false god (whom Bacon himself set up) from the high pedestal on which he has stood for three centuries, we are offered more than ample compensation and consolation for the (apparent) iconoclasm, inasmuch as a far greater man, one of the most profound and poetical thinkers and writers of all ages—and still a true-born Englishman—is made to fill the vacant place.

The translation has, indeed, been A Labour of Love,—may it not prove to be Love's Labour ('s) lost!

HARRY BRETT.

## AUTHOR'S PREFACE.

---



WHEN reading the imperishable Shakespeare-Dramas the majority of educated people have at all times felt themselves confronted with what seemed to be an inconsistency. By that is meant the apparent want of equality between the depth, wealth and variety of the thoughts contained in this poesy and the personality of him who is supposed to have created it. The tragedy of *Hamlet*, which, according to the judgment of all competent authorities, stands close alongside of the *Faust* of our Goethe, the mighty paintings of the workings of the souls of a *Lear*, an *Othello*, a *Macbeth*, the sturdy Roman characters in the tragedies of *Coriolanus* and *Julius Caesar*, the powerful poesy of the ten Histories of the English Kings and the richness of the humour, wit and charm contained in the Comedies are put forward as having flowed from the pen of a stage-player of whose grade of educational attainments nothing has, as yet, been elicited except that they were, in all probability, of a very limited nature.

And, as a matter of fact, numerous writings have appeared during the last thirty to forty years, the aim of which was to strive to prove that it was not the stage-player William Shakspeare who wrote the dramas, but Sir Francis Bacon, afterwards Baron Verulam and eventually Viscount St. Albans, whilom Lord Chancellor of England, the learned searcher into nature, the philosopher, the historian and lawyer, who was the real author thereof.

The present work has also for purpose to ventilate the question of the authorship of the dramas, but from quite another standpoint to that taken up by anything that has appeared before it. The preceding works present only isolated and disconnected evidence and endeavour to construct their proofs of the authorship out of a mosaic of unconnected thoughts.



The present investigation, like those that were made before it, starts inductively from isolated facts, but it proceeds to the comparing of whole works with whole works, of whole branches of poesy with whole branches of science, and arrives, after — for the first time — directing the whole weight of the enquiry to the natural-philosophical side of the question, to the final conclusion that a general and indissoluble connexion exists between poems and science and, consequently, claims to have solved the problem concerning the authorship of the dramas.

The nature of this work necessitates frequent quotation. A short explanation as to the manner in which such is done will suffice to make the matter clear. — The major part of the quotations is taken from the Folio-Editions of Shakespeare (1623) and of Bacon (1665). The remaining portion thereof is taken from the oldest editions at my disposal. Only in very rare instances has recourse been had to modern editions. It was necessary to quote the Latin, because the original language is alone that which can be regarded as authoritative evidence. The English translation thereof is given with each quotation for two particular reasons, namely (1) in order to leave no room for doubt in any single instance and (2) for the purpose of rendering the book convenient and intelligible to a larger circle of readers.

All quotations and titles of books referred to are printed in italics.

LEIPZIG.

EDWIN BORMANN.

## I.

# THE HIGHEST POESY.

## I. THE GREAT SILENCE.



HOEVER to-day thinks back to the time of Queen Elizabeth and of King James the First of England finds himself involuntarily reminded of ONE name, that of the universally beloved poet, William Shakespeare.

It was not so two hundred years ago.

Whoever might have desired in the year 1694 (therefore only seventy to one hundred years after Elizabeth, James and Shakespeare) to know who was Englands greatest genius of yon period, would have been unanimously greeted with ANOTHER name, viz. — that of the much-admired philosopher, Francis Bacon.

The fame of the dramatist had faded within a few decades, for puritanism had fought against the vanities of life and suppressed all theatrical performances for a while. Shakespeare had to be REDISCOVERED in the eighteenth century.

During all this time, however, the star of the philosopher was increasing in brilliancy. Just as nowadays the poesy of William Shakespeare is being printed again and again and is translated into almost every civilized language, so were the writings of Francis Bacon then treated. They were printed in Latin and English and also, partly, in French and Italian. Separate issues appeared not only in London and Oxford, but also in Paris, Amsterdam, Leiden, Strassburg and Venice. And the honour of issuing the first complete edition of the great Englishman's works belongs not to his native land but to Germany. It appeared in the year 1665 in Latin under the title *Francisci Baconi Opera Omnia* and was printed and published at Frankfort on the Maine.

It was Francis Bacon himself who, in the evening of his active life, edited all his works in single volumes of different forms or, at the least, prepared them for publication. These were, in part, writings that had already appeared, and which had been materially enlarged and revised, and, partly, entirely new works. They appeared in rapid succession between 1620 and 1627, whereas their author closed his eyes for ever in 1626.

It was otherwise with regard to William Shakespeare. He would not (or could not) provide for an edition of his works in his latter days. About the year 1610 he had retired from London to his native town, Stratford-on-Avon, and died and was buried there in 1616, far removed from all literary life.

But, at the same time as Francis Bacon handed over to the printers in completed form all that he had written, namely seven years after the death of the Stratford player, there appeared (likewise in London) a complete edition of William Shakespeare's Dramas. Exactly in the same manner as the whole of Bacon's writings show many revisions and numerous amplifications of the earlier separate issues, so was it the case with this edition. A number of works are entirely rewritten: a number of others were brought to light for the first time. The editors were, according to the dedication and the preface, two players, namely HEMINGE and CONDELL, former colleagues of William Shakespeare.

But whoever places the *Novum Organum* (1620) and the *Encyclopedy De Augmentis Scientiarum* (1623) of Francis Bacon side by side with *Mr. William Shakespeares Comedies, Histories, and Tragedies* (1623) must certainly regard them as kindred works, inasmuch as all three appeared in the same stately folio-form.

Since that time industrious scholars have collected whatever emanated from the pens of Bacon and of Shakespeare. Shakespeare-editions have become legion and the newest edition of the complete works of Francis Bacon, issued by Spedding, Ellis and Heath (London in 1857—1872), contained in 14 volumes with 8000 pages, presents all that which the editors assume to have been written by Bacon.

Francis Bacon and William Shakespeare undoubtedly represent the pinnacles of the English mental culture of the 16th and 17th centuries. Both were of about the same age, Bacon having been born in 1561 and Shakespeare in 1564. Both lived for decades in the same city, to wit in London. The one represents the highest stadium of science, the other the perfection of the poetic art of his countrymen. Does it therefore not seem almost miraculous that we should know absolutely nothing whatever of a personal intercourse or of a written correspondence between them and that neither, even by one single syllable, makes mention of the other in his writings?

Shakespeare wrote dramas, some of which are laid in far-off lands and in far-off times,—but Bacon! He wrote an Encyclopedia of the Sciences; he wrote Essays; he wrote about the art of parabolic poesy; he repeatedly used the warmest and most intellectual terms in praise of the poetic-art, more particularly of dramatic verse. He borrowed his similes by preference from the stage-world; he left behind him dozens of unfinished works and treatises, voluminous memorandum-books and hundreds of letters, and, this notwithstanding, never and nowhere did he mention his compatriot and contemporary William Shakespeare.

Did Bacon not know or, knowing, not appreciate him?

Spedding, the editor of the latest complete edition, is disposed to assume the former. But, let us consider the position! When Francis Bacon was a young man all London was in a state of enthusiasm in consequence of the plays relating to the history of the English dynasty which were being performed in the capital, while about the year 1600 all London was convulsed by the merry comedies of William Shakespeare. When Bacon became Counsellor to Queen Elizabeth and, later on, Counsellor, Solicitor-General, then Lord-Keeper of the Great Seal and, finally, Lord High Chancellor under King James the First, the tragedies and comedies of William Shakespeare were performed before the court uninterruptedly and often in quick sequence. Politics likewise came into close connection with the name of Shakespeare. One afternoon in the year 1601, before the Essex-riot took place, the history of the dethronement of *Richard the Second* was purposely performed, in order to excite the populace. The Queen was furious and all London discussed the question. And we are asked to believe that Bacon had never heard of this William Shakespeare?(!) A further point! Besides two epic poems and the sonnets, there appeared a number of separate dramas during the years 1590 to 1622. In 1623 the folio-edition, with 36 plays, appeared. Bacon was a man who read much, one for whom nothing was too unimportant, and this man is assumed to have read nothing emanating from William Shakespeare? Furthermore! Francis Bacon was intimately associated with a man who stood in close connexion with the theatre, with one who certainly knew all about the Shakespeare-dramas, with one who had written a glowing prefatory poem to the Shakespeare-Folio-Edition of the year 1623: he was on terms of close friendship with a man who was the next-greatest dramatist of England, namely Ben Jonson. It was not only that he associated with him. For five years Ben Jonson, the dramatist, had resided at Francis Bacon's house. And we are asked to believe that Francis Bacon had never seen, never read, never even heard of any of the works of William Shakespeare,—the greatest of all dramatists?

Such an assumption verges on the impossible. The inference must therefore be that some other reason existed to account for the fact that the name of William Shakespeare is never mentioned. What inference is more logical than to attribute the fact to an INTENTIONAL SILENCE? And, inasmuch as this silence is of so profound a character that it even applies to the most intimate letters of Bacon, one cannot assume otherwise than that the reason for this silence was a very deep-seated and earnest one.

Let us note what Bacon says in respect of poesy! We find it in the second book of his great Encyclopedy *De Augmentis Scientiarum* (*Advancement of Learning*).

## 2. POESY AS A CHIEF PART OF LEARNING.

Bacon divides science into three principal sections, namely: (1) descriptive science, (2) meditative or poetic science and (3) exploratory science.

These he calls: *History, Poesy and Philosophy*.

The first (in the widest sense of natural- and of human-history) is the Science of Memory; the second is the Science of Imagination; the third is the Science of Reason; (*Historia ad Memoriam refertur, Poësis ad Phantasiam, Philosophia ad Rationem.*) History simply examines into the impressions which the mind has gathered; Poesy imitates them in the play of the imagination; Philosophy arranges them into correct combinations and divisions.

Poesy is therefore, according to Bacon's conclusions, a principal section of science. But such poesy is not to be considered in the sense in which it is now usually understood. *Poesy*, as laid down by Bacon, may be regarded in a dual sense, namely with regard to the WORDS and with regard to the MATTER. With regard to the WORDS it is a form of speech, and therefore to be treated of in that branch of philosophy which deals with rhetoric. With regard to MATTER, however, poesy is *feigned history* and belongs, as such, to the second part of collective science. (*Per Poësim autem, hoc loco intelligimus non aliud, quam historiam confictam, sive fabulas.*) Form in such case is of secondary moment, because true history may be written in verse und feigned history in prose.

## 3. THE CLASSIFICATION OF POESY.

Poesy, the science of reconstructive imagination, has consequently the same classification as that which Bacon gives to history as the science of memory, namely: *Natural and human history*, (*Naturalis,*



*Civilis*,) and the sub-sections thereof. Moreover, it must be classified according to its inmost character into *narrative*, *dramatic* and *parabolic* poesy, (*Narrativa, Dramatica, Parabolica*). Narrative poesy is simply an imitation of history, differing therefrom only in so far that it enhances facts. Dramatic poesy is, as it were, *history made visible*. (*Dramatica est veluti historia Spectabilis*). It represents actions as if they were present (*nam constituit imaginem rerum tanquam praesentium, historia autem tanquam praeteritarum*). Parabolic or allegorical poesy, the third section, is the *poesy of emblems or symbols*. It is *typical history*; by which ideas that are objects of the intellect are represented in forms that are objects of the sense. (*Parabolica vero est historia cum typo quae Intellectualia deducit ad sensum*).

Narrative or historical poesy represents things as being more perfect and of more beautiful diversity than they really are to be found anywhere in nature. As the actual facts and actions are not impressive enough to satisfy the feelings of mankind, poesy interposes in order to represent the facts in more heroic form, to distribute good or ill fortune more in accordance with merit or demerit, (poetical justice) and, in cases where the true facts would fatigue by repetition and similarity, rapid or unexpected changes are employed in order to refresh the mind. It leads us by this means not only to pleasure but also to largeheartedness and morality. And it has in this respect something of the divine, inasmuch as it subjects matter to the desire of the mind instead of causing the mind to bow under the weight of matter.

*Dramatic poesy, as having the theatre for its world, can have great influence on public morals.* (*Dramatica autem Poësis, quae Theatrum habet pro mundo, usu eximia est, si sana foret*). Learned men and great philosophers have regarded it as a sort of plectrum or jack, wherewith to play on the feelings of mankind, (*animorum plectrum*), because the feelings are much more accessible to impressions and humours when many are assembled together than when one is alone.

Parabolic poesy is of a higher character than the other two kinds. It serves as an *illustration* and as an *infolment*, (*ad Illustrationem, ad Involutum*), and is therefore a *method of teaching* and an *artifice for concealment*. (*Docendi Ratio, Occultandi Artificium*). It was much used in early days as a means of enlightenment, for instance, by Mene-nius Agrippa in the fable of the revolt of the other parts of the body against the stomach. The other kind of parabolic poesy, that of concealment, shows the secrets of religion, of politics and of philosophy under the veil of fable or parable. It is Bacon's conviction that much of this concealment-poesy lays hidden in the old parables and he says further: *it is to be desired that this important class of poesy should be more cultivated in future*. He concludes this section with the follow-

ing praise of poesy: *for being as a plant which comes from the lust of the earth without a formal seed, it has sprung up and spread abroad more than any other kind of learning.* (*Quin potius cum planta sit Poësis, quac veluti à terra luxuriante, absque certo semine, germinaverit, supra ceteras doctrinas excrevit, et diffusa est.*)

These are all clear, appropriate and poetically-fine words concerning poesy. One point strikes us on close examination. Bacon places narrative, dramatic and parabolic poesy side by side. But parabolic poesy can under no circumstances be placed ALONGSIDE OF narrative and dramatic poesy. The conception thereof must be gained from an entirely different point of view. It must stand either ABOVE OR BELOW narrative or dramatic poesy; never on the same level. Narrative poesy excludes dramatic poesy and vice-versa. Not so is it with parabolic poesy, for can not parabolic poesy, the poesy of scientific enlightenment and concealment, represent the bygone as well as the present i. e. be narrative or dramatic? It is even necessary that it SHOULD be either the one or the other. To put it tersely, parabolic poesy may again be subdivided into narrative-parabolic and into dramatic-parabolic poesy. But if Bacon classes the parabolic above the non-parabolic, if he places the dramatic above the narrative, he must of necessity recognise as the highest class of poesy that which is at the same time both parabolic and dramatic. According to this view, therefore, the highest kind of poesy is the dramatic-parabolic; it is that which, in veiled form, discloses to the spectator the secrets of science.

Bacon, in order to give an example of that which he has in mind, introduces three of his own fables into his Encyclopedia, describing, them as *Examples of Philosophy according to the Fables of the Ancients*, (*Exempla Philosophiæ secundum Parabolas Antiquas*). Whereas he had previously called poesy *feigned history* (*Historia ad Placitum conficta*) we learn through these fables that feigned philosophy can also exist. In short, one sees that this second section is decidedly not a sharply defined chief-division because it can, on the contrary, spread itself over all other sciences, as if it were brought forth by the volup-tuousness of the earth.

These parables are:

*Of the Universe, according to the Fable of Pan.* A natural philosophical parable.

*Of War, according to the story of Perseus.* A political parable.

*Of Desire, according to the Fable of Dionysus.* A moral-philosophical parable.

Neither of them is in dramatic form. But, as soon as Bacon has finished with the third parable, he says: *But we stay too long in the Theatre* (*Verum in Theatro nimis diu moramur*). This serves as

proof of the correctness of the inference drawn, namely that dramatic-parabolic poesy is what Bacon regarded as being that of the highest class, but it is evident that he again expressed this thought in veiled language. In his *Encyclopedy* he thus leaves the *Theatre* for the *Palace of the Mind*, i. e. he begins the consideration of the third principal science, that of Philosophy, taking leave of poesy in the following words: *Poesy is as a dream of learning (Poësis autem doctrinæ tanquam somnium).*

Shortly summed up: The highest poesy is dramatic-parabolic poesy which, in the theatre, presents to eyes and feelings the science of history and of philosophy in exalted and enhanced form, confining itself to the main features and nevertheless veiling the same as it were in a dream.

#### 4. DOES DRAMATIC-PARABOLIC POESY REALLY EXIST?

But where (it may be asked) is this highest class of poesy to be found? Has dramatic-parabolic poesy ever been composed or performed?

Well, in the selfsame year in which Bacon's Folio-Edition of the *Encyclopedy* was published the Folio-Edition of the *Dramas* of William Shakespeare appeared. One would be disposed to imagine that if such a poetical work by any dramatist, and especially one of Bacon's time, was forthcoming, it would be found to emanate from him who was at the same time the most many-sided and the greatest. William Shakespeare's Folio-Edition contains comedies of the most varied nature, the histories of the English kings and tragedies, the plots of which are laid among the most unlike races and at the most divergent periods. It contains the serious, the merry, the burlesque and the parody but — does it also contain dramatic-parabolic poesy?

The publishers of the Folio-Edition have made the answering of this question a very easy matter. The book contains in all 36 plays. It begins with the comedy of *The Tempest*, and ends with the tragedy of *Cymbeline*. One need not search long! The very first of the plays, *The Tempest*, shows most striking accordance with the first of Bacon's parables.

The principal figure in the comedy is Prospero, the banished *Duke of Millaine*, who lives as a powerful magician with his daughter, *Miranda*, on a desert isle in the ocean.

All that is said by Bacon about Pan is actually and literally traceable in Shakespeare's Prospero.

*Pan represents and denotes the Universe, or the All of Things.* Prospero is a mighty magician, thoroughly experienced in all things that concern nature.

*Pan is covered with hair; and Pan's hair is especially long in the beard.* — Even to the present day Prospero appears on the stage with long waving hair and beard.

Pan, as symbol of his dignity as ruler, bears a *Sheephook*; Prospero a magic-staff.

Pan has a *cloak or mantle*; Prospero a *Magick garment, Magicke robes*.

Pan is *the god of hunters*; Prospero hunts on the stage.

Pan *catches the Typhoon*; Prospero has brought the winds under his control.

Pan is *the master of music*; Prospero and Ariel, his bright, assistant air-spirit, fill Prospero's isle with sounds and music of all kinds.

Pan plays on *the pipe of seven reeds*; Prospero's servant Ariel entices with drum and pipe.

In the parable music *restrains and reduces to sobriety*; in the comedy music entices the drunken Stephano, Trinculo and Caliban, until they again become sobered by their difficult tramp through swamps and hedges.

Pan is moreover, according to Bacon's parable, *the god of all dwellers in the country*; Prospero causes the reapers to hold a dance.

Pan is *the commander and duke (dux) of the dancing nymphs*; Prospero is a banished duke (*dux, Duke, of Millaine*) by whose commands the nymphs dance.

*Satyr and Silenus* stand in relation to Pan; Stephano and Trinculo are the thirsty-souled side-pieces in the comedy.

Pan suddenly arouses *panic terrors*; Prospero arouses the horrors of the storm.

*Ceres* plays a part in the parable of Pan; *Ceres* appears in the festival which is interwoven into *The Tempest*. Pan has but one child, (*which is a marvel — quod mirum est — adds Bacon,*) a daughter *Iambe*; Prospero has also only one child, likewise a daughter, *Miranda* (one to be admired). — Thus far the Pan-Parable.

The wealth of accordance with the Prospero-Comedy seems to indicate that, whereas *Pan* is a parable in narrative-form *The Tempest* is a dramatic parable.

In order to test the correctness of this inference it is necessary to examine whether or not points of concordance may be found between the poesy of the comedy and the scientific prose-writings of that period. What is more logical than to compare the manifold scientific writings of Francis Bacon with William Shakespeare's *The Tempest* in order to ascertain whether, in addition to the Pan-parable, one or more of Bacon's other works bear any relation thereto?


## II.

# SHAKESPEARE'S 'THE TEMPEST'

a dramatic parable in the sense of Bacon's Natural Philosophy.

---

### I. PRETERGENERATIONS.

 FRANCIS Bacon's scientific work of a life-time *The Great Instauration of Sciences* (*Magna Instauratione Scientiarum*) was intended to comprise six parts. The first was to be the Encyclopedia *De Augmentis Scientiarum*, the second *the New Organon* (Logic), the third *the Natural History*. With the fourth and fifth parts, which were to be devoted to *the Interpretation of Nature* the transition to the sixth part of the whole, to *Philosophy proper*, was to have been effected.

The first part is, as we already know, complete; it appeared in 1623. The second part, half complete and with notes indicating the form of further progression, had already appeared in 1620 under the title *Novum Organum* (*the New Organon*). The third part, Natural History, was intended to comprise a number of individual dissertations. The first of these appeared in 1622, the second in 1623, and in 1627, a year after Bacon's death, a stately volume of 1000 natural-history-aphorisms, entitled *Sylva Sylvarum* (*the Wood of Woods*). Of the proposed contents of parts four, five and six only traces or notes are to be found in Bacon's writings.

The Encyclopedia of the Sciences had already appeared in 1605, at that time in English, under the title: *The Twoo Bookes of Francis Bacon of the Proficience and Advancement of Learning Divine and Humane. To the King*. The work was dedicated to James the First who had ascended the English throne two years before. A second edition appeared eighteen years later, in 1623. It was enlarged to double the size and written in Latin. Its title runs: *Francisci Baronis de Verulamio, Vice-Comitis Sancti Albani De Dignitate et Augmentis Scientiarum Libri IX. Ad Regem Suum*. (*Nine books on the Dignity and Advance-*



*ment of Learning by Francis Baron of Verulam, Viscount of St. Albans. To the King.*) This review, written with wonderful clearness and eloquence, forms the first part of *The Great Instauration*. It is a review of the sciences as known to Bacon's age which gives a prospect of the sciences of the future. When d'Alembert, the Frenchman, more than a century later, issued his *Encyclopédie*, he wrote an introduction which showed that his work was entirely based on Bacon's system.

Whereas the latest, Spedding's, Complete Edition gives the Encyclopedia, *De Augmentis Scientiarum*, the second place, namely that AFTER *The New Organon*, the Frankfort Edition of the *Opera Omnia* BEGINS with *De Augmentis*, which is entirely in accord with Bacon's intentions. The sciences of his age are shortly characterized in the work, whereas the sciences of the future are dealt with far more in detail, especially those in which the human mind has to break new ground in order to expand and to advance the general good of humanity. The short, but weighty table which forms the close of the book furnishes evidence of the fact that in the opinion of the author thereof this *De Augmentis* held, in importance, the first place. The heading to this table is: *Novus Orbis Scientiarum, sive Desiderata* (*The New World of Sciences, or Desiderata*).

Bacon names, as entitled to the first place, that which he finds wanting and desires to see remedied, namely the *Errores Naturae, sive Historia practergenerationum*. (*The Errors of Nature, or the History of Practergenerations.*) The second book deals with the *Natural History* (*Historia*) of these intermediate forms; the third book treats of the *Natural Science* connected therewith (*Interpretatio*). Bacon therein discusses the three conditions of nature, viz. *The Freedom of Nature, the Errors of Nature, the Bonds of Nature* (*Libertas, Errores, Vincula Naturae*). In Natural History he consequently deals with the kinds, the intermediate forms (*Monstra*) and the arts (*Historia Generationum, Practergenerationum, et Artium*). Where nature has freedom of motion it appears to us in the form of species or kinds; where it is restricted and influenced by natural causes it appears to us in *monstra* or intermediate forms; lastly, where mankind interposes with his help and art, it appears to us as nature in bonds. It is with the second kind that we have specially to occupy ourselves at this point, namely with erring nature, with nature diverted from her accustomed channels by external natural influences, with the nature of intermediate forms (*Practergenerationes, Monstra*) in the broadest sense of these terms, consequently of bastards, cross-breeds, varieties, abortions and monstrosities. The third book of the Encyclopedia names examples of such intermediate forms. Bacon calls moss an intermediate form between corruption and plant. Fishes (such as barnacles) which are attached to a given spot, he calls

intermediate forms between plant and fish. He calls rats and mice intermediate forms which may as readily arise through corruption as through seed. Bats are intermediate forms between birds and quadrupeds; flying fishes are between birds and fishes. Sea-calves are the intermediate forms between fish and quadruped.

William Shakespeare's *The Tempest* presents a complete picture-gallery in illustration of these words and views.

First there is *Caliban*, an oaf, the son of the Devil and of the witch Sycorax, an ugly clumsy monster, half human and half fish or toad, with mind and mood that sway between animal and human natures. He is described or addressed more than forty times in the comedy as *monster*, exactly in the sense in which Bacon uses the term. Secondly there is his charming opposite: *Ariel*. He appears sometimes as a spirit of the air, sometimes as a sea-nymph, and sometimes as a harpy. Ariel is an intermediate form between man and bird. Many of the creatures mentioned by Bacon are represented in *The Tempest*. Caliban is called *moon-calf*; the rat occurs; the coral (as intermediate form between plant and stone) and the bat find mention. If we search among the other characters in the comedy the next questionable figures that strike us are the boon-companions, *Stephano* and *Trinculo*, for, if we take into consideration that which Bacon says in his Natural History about drinking and about instinct and intelligence, these two half- and quite-drunken, dreary fellows appear to us as standing, physically speaking, on the borders between instinct and reason. Psychical side-pieces to these morally intermediate forms between man and beast, are to be found in *Antonio* and *Sebastian* who purpose the murder of *King Alonso* and the venerable counsellor *Gonzalo* in their sleep. To what a degree the moral contained in *The Tempest* is in accord with natural science is shown by a remark made by Miranda. The gentle maid says she cannot understand how her noble-minded father, Prospero, and the detestable Antonio, who dethroned his elder brother and cast him to the merciless ocean-waves, can have had ONE AND THE SAME origin. She would doubt the honour of her grandmother, meaning thereby that she regarded Antonio as a bastard, a mistake of nature, an intermediate form. But this is not all. The spirits that serve up the banquet in the third act are described as *severall strange-shapes*, and immediately thereon follows the speech relating to fabulous intermediate forms, to the *unicorn* (or stag-horse), to the *phoenix* and, furthermore, to people who *want the use of tongue*, to *Mountaynecrecs*, *dew-lapt*, like *Buls*, to *men whose heads stood in their breasts*. Prospero himself, the leading character of the comedy, who commands the winds, who causes the fairies, the nymphs and strange forms to appear, who creates all sorts of inexplicable sounds and has fathomed all the secrets of nature, is a supernatural being.

In short, on whichever side we look, we find in *The Tempest* intermediate forms, bastards, monsters, errors and unusual creations of nature. The attempt to attribute all this to chance can no longer be justified after the foregoing reviewal. The aim is clearly shown and the facts are in accord, never in conflict with Bacon's views.

## 2. THE RELATIONSHIP TO THE OTHER PARTS OF 'THE GREAT INSTAURATION'.

Let us now turn to the second part of *The Great Instauration*. Here again the question of dividing natural science into three parts, viz. into (1) *the Freedom of Nature*, (2) *the Errors of Nature*, and (3) *the Bonds of Nature* is put prominently forward. The supplement to *The New Organon* forms, in fact, a *Preparative towards a Natural and Experimental History, such as may serve for the foundation of a true philosophy (qualis sufficiat, et sit in ordine ad Basin et Fundamenta Philosophiæ veræ)*. It is the first aphorism of this weighty supplement which discusses the history of created beings, of intermediate forms and of the arts.

We see hereby that the Shakespearean Comedy of *The Tempest*, not only coincides with the science of Francis Bacon through the accord between the characters of *Pan* and *Prospero* but that it is also bound up with the weighty idea of the science of intermediate forms and this takes place in the following manner, viz.: the FIRST comedy of the Folio-Edition accords with the FIRST missing science-of-the-future referred to in the Encyclopedia and with the FIRST of the aphorisms intended to prepare the way for the true philosophy in *The New Organon*.

And now let us refer to the third part of *The Great Instauration*, to that relating to natural history! In the year 1622 Bacon issued a *Historia Ventorum (the History of the Winds)* as forming the first section of his Natural History. This, in the Frankfort-Edition, follows immediately upon *The New Organon*. Already therefore in the title this beginning of the third part of the *Magna Instauration* accords with the first Shakespearean Comedy: *The Tempest* on the one side; *The Winds* on the other. But here, again, let us not rest satisfied with externals! At the end of *The History of the Winds* are to be found, just as in the Encyclopedia, a number of wishes for the future, of prospects with regard to the coming duties of science. Bacon calls them *Optativa*. As seventh wish we find:

7. *Optatio. Ventos excitare, et sedare.*

7. *Desideratum. A method of raising and allaying winds.*



And now let us refer to the first page of William Shakespeare's *The Tempest*! It contains the whole of the first scene and the first six lines of the second. The first scene is laid on board of a vessel tossed hither and thither by the tempest. The boatswain calls to one of the passengers, Gonzalo, the King's Counsellor:

*You are a Counsellor, if you can command these Elements to silence, and work the peace of the present, we will not hand a rope more; use your authority.* Then the beginning of the second scene runs thus:

*Enter Prospero and Miranda.*

*Mira. If by your Art (my dearest father) you have  
Put the wild waters in this Rore; alay them!*

It is thus seen that already on the First page of the Shakespearean work the idea set forth in Bacon's Natural History appears twice. The Counsellor Gonzalo can do nothing with the tempest by virtue of his command. It is the magician Prospero who has raised the tempest and who will now allay it. That which Bacon expresses as a scientific hope and that which the boatswain in the first scene ironically demands as a practical claim is poetically accomplished by Prospero. Ends and beginning meet. There where serious science ceases, bright poesy intervenes; there where the sciences of Memory and of Reason, where History and Philosophy have reached their limits the science of *Imagination (Phantasia)* steps in. And thus the beautiful expression used by Bacon: *Poesy is as a dream of learning* seems to find fulfilment in *The Tempest*.

Let further search be made!

In 1623, therefore in the same year with the Folio-Edition of the comedy, appeared, as second section of his Natural History, Bacon's *History of Life and Death*. The author of this present work was fortunate enough to find in the Public-Library of his native city, (Leipzig,) an original edition of the above-named book, that is to say a copy of the work which the author thereof had himself arranged and supervised. Such work is printed in octavo form. At the end appear, as climax to the whole treatise, 32 rules with the same number of explanations: *Canones mobiles de Duratione Vitae, et Formâ Mortis (Provisional or movable Rules concerning the Duration of Life and the form of Death)*. In the Frankfort-Edition these rules bear large initial-letters, but in the small London-Edition they are printed with still larger initials and in so large a type that only 16 lines of print find room on an octavo-page. The first rule runs thus:

*Canon I.*

*Non fit Consumptio, nisi quod deperditum sit de Corpore, transmigret in Corpus Aliud.*

Rule I.

*There is no consumption, unless that which is lost by one body passes into another.*

But in the second scene of the comedy (page 5 of the Folio-Edition) the air-spirit Ariel sings to the prince, Ferdinand, who has been saved from the wreck, the song:

*Full fadom five thy Father lies,  
Of his bones are Corrall made!  
Those are pearls that were his eyes,  
Nothing of him that doth fade,  
But doth suffer a Sea-change  
Into something rich, and strange . . .*

This, expressed in charming, poetic form, clearly and indubitably conveys the same natural-historical idea of the imperishability and circulation of matter as it is recognised at the present time, whereas three hundred years ago the idea was held by very few mortals. Bacon gives clear expression thereto in the first rule of his *History of Life and Death*. Once in large letters with a gigantic initial and the other time in fluctuating verse-measure and elegant rhyme printed in italics in order to distinguish it from the other part of his diction.

How important this idea seemed to the investigator is shown by the position given to it in his *New Organon*. Bacon refers in the 48<sup>th</sup> section of the 2<sup>nd</sup> book to 19 different forms of motion.

He calls the first: *Motus Antitypiac Materiæ (Resistance in matter) per quem plane annihilari non vult (in virtue of which it absolutely refuses to be annihilated)*. And this thought recurs often in Bacon's writings.

We therefore find complete concord between poet and thinker in respect of one of the main principles of all natural science. But the man who could give to this principle such a poetic form could not have touched only superficially thereon; he must have thought it out thoroughly. The man who composed this little song on the circulation of matter, who had, in common with Bacon, the desire to find a means of exciting and allaying the winds, who, as for a wager, philosophised with Bacon on the subject of intermediate forms, who depicted in his Prospero the wisdom of the Pan-parable — such a man must have stood, equally with Bacon, at the summit of the science of his time.

A year after Bacon's death appeared (also compiled by himself) the *Sylva Sylvarum (the Wood of Woods)* containing 1000 aphorisms relating to natural history. Nos 101 to 290 apply to the teaching of sound. The author presents in scientific gradation: *unmusical sounds, (noises,) musical separate-sounds, (tunes,) musical sequences, (melody,)*

musical combinations, (harmony,) instrumental music, vocal music. And in *The Tempest*, when the music performed by invisible spirits is heard, Caliban explains matters to the castaways, the boon-companions Stephano and Trinculo, as follows:

*Be not affeard, the Isle is full of noyses,  
Sounds, and sweet aires, that give delight and hurt not:  
Sometimes a thousand twangling Instruments  
Will hum about mine cares, and sometime voices . . .*

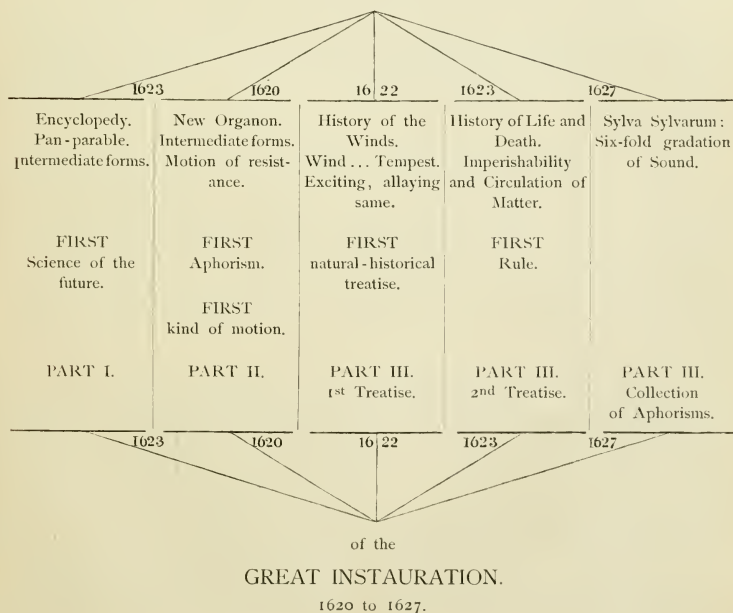
In short Caliban, the monster in the comedy, represents the various kinds of sounds in exactly the same six-fold gradation as Bacon and does so in merry, rippling verse.

We thus find how trains of thought of most minutely intimate nature are interwoven between *The Tempest* and all parts of *The Great Instauration*.

## THE TEMPEST.

### FIRST

Drama of the Folio-Edition of 1623.



### 3. 'THE TEMPEST' AND 'THE HISTORY OF THE WINDS'.

If the assumption that *The Tempest* is a poetical supplement to and continuation of Bacon's science is to be still further confirmed, it is essential to turn for comparison to that creation of the mind to which *The Tempest* stands nearest in respect of title as of subject, namely *The History of the Winds*.

The similarity of title between this first comedy and the first natural-historical treatise, the nearly simultaneous appearance of both works (in 1622 and 1623), the equally strongly emphasised wish expressed in both for the discovery of a means of exciting and allaying the winds, all these are certainly weighty bases of evidence in favour of the scientific-parabolism of the poesy of *The Tempest*. The present aim, however, is to enquire whether *The History of the Winds* (which occupies about 60 octavo-pages of Spedding's edition and 24 folio-pages of the Frankfort-edition) agrees or disagrees on other points with the views of nature as set forth by the author of *The Tempest*.

With the north-wind, says Bacon, *men are brisker, healthier and have a better appetite; with the south-wind more dull and heavy. The north-wind is bad for consumption, cough, the gout, or any sharp humour. Here, if a clear and dry south-wind continue long, it is very pestilential. (Nobis si flaverit paulò diutius in sudo, absque pluvia Auster, valde pestilens est.)*

In the *Dramatis Personae* (cast) of the comedy Ariel is described as *an ayric spirit*. In his merriness and freshness, his sound and cheerful being, he corresponds with what Bacon says of the north-wind. Caliban, on the contrary, the misshapen, dull, morose fellow, shows a decidedly south-wind-nature. His mother, be it remembered, was Sycorax a south-wind-witch of the worst sort. She came, so the comedy says, from Algiers, whence she was expelled in consequence of her many evil deeds and was

*one so strong*

*That could controule the Moon; make flowers and ebs . . .*

in short, the witch Sycorax was no harmless fable-witch but a mighty witch of nature who could bring danger upon great cities and raise the flood. If the term Caliban (as is generally assumed) is an inversion of the word Canibal, so, too, does the word Sycorax put us in lively remembrance of the word Sirocco.

According to Bacon, when the south-wind passes over swamps it brings pestilence. According to Shakespeare, the witch Sycorax brushes evil dews with raven feathers from unwholesome fens. Her nature is

described in the comedy as *carthy* — which is distinct from earthly. Caliban, too, her son, is adressed by Prospero as *thou Earth*. In Bacon, likewise, south-wind and earth appear in close connexion. We learn from him that the south-wind on our hemisphere, where the south-pole lies under the earth, also blows from below.

Caliban's very first entrance corresponds entirely with Bacon's views concerning the south-wind:

*Cal. As wicked dewe, as ere my mother brush'd  
With Ravens feather from unwholesome Fen  
Drop on you both: A Southwest blow on yee  
And blister you all ore.*

whereupon Prospero, entirely in the sense of Bacon's north-wind, retorts:

*Pro. For this be sure, to night thou shalt have cramps,  
Side-stitches, that shall pen thy breath up, Urchins  
Shall for that vast of night, that they may werke  
All exercise on thee: thou shalt be pinch'd  
As thicke as hony-combe, each pinch more stinging  
Then Bees that made 'em.*

The urchin-stitches and the bee-stings clearly point to gout.

Here is another bouquet of pestilence-blossoms from the mouth of Caliban:

*All the Charmes  
Of Sycorax: Toades, Beetles, Batts light on you . . . .  
The red-plague rid you, . . . .  
All the infections that the Sunne suckes up  
From Bogs, Fens, Flats, on Prosper fall, and make him  
By yench-meale a disease: . . . .  
A plague upon the Tyrant.*

Would such a thoughtful and masterly linguist as the author of *The Tempest*, in wishing to pourtray a cursing monster in general, have found no greater variety in the curses? It is the regular recurrence of pestilence- and fen-curses that shows most impressively the south-wind nature of Caliban.

The strongest evidence of the contrast between the natures of Ariel and Caliban appears in the fourth and fifth acts of the comedy, where Ariel drives Caliban with blows across the stage.

Whatever happens in the comedy, whatever we see and hear, in no single instance do we find a natural-historical contradiction between

Shakespeare and Bacon. What the one knows is known to the other; what the one means is meant by the other; where the one errs the other is at fault.

Bacon calls toads with tails *prognostics* of the pest; Caliban's body ends in a clumsy tail.

Bacon calls the sirocco *a burning air without flame*; Prospero says of Caliban: *he do's make our fire*.

Bacon names bay-berries and juniper-berries as remedies against the pest. Caliban says to Prospero: *wouldst give me water with berries in it*.

Bacon calls the stars *real flames*; Caliban speaks of the stars that by day and night *burne*.

Bacon says: *In a south-wind the breath of men is more offensive*. Trinculo says of Caliban: *He smels like a fish . . . a kind of, not of the newest, poore-John*.

Bacon says: *The screech of the owl indicates fair weather*.

Ariel sings:

*Where the Bee sucks, there suck I,  
In a Cowslips bell, I lie,  
There I couch when Owles doe crie,  
On the Batts backe I doe flie  
After Sommer merrily.*

When owls screech the air-spirit SLEEPS in the cowslip's bell, meaning that it is a fine summer-night. (It may be mentioned parenthetically that the *Batt* is introduced thrice into *The Tempest*.)

— The raven, in contrast with the owl, is, according to Bacon, the foreteller of bad weather. It is also in Shakespeare the special bird of the witch Sycorax. (In Greek the raven is named  $\delta \rho \acute{o} \gamma \alpha \varsigma$ . The name Sycorax is thus compounded out of Sirocco = South-wind and raven, implying the bird of the south-wind.)

— It has been often noticed already with what seamanlike certainty the author of *The Tempest* describes the vessel, the action of the storm and the manipulations of the mariners in the first scene. Ariel, too, describes his attack upon the vessel in quite nautical terms. — Bacon's *History of the Winds*, likewise, does not neglect this point. It contains 35 instructive paragraphs under the heading: *Motus Ventorum in velis navium* (*The Motion of Winds in the Sails of Ships*). This section gives the description of a vessel with admirable clearness, of its masts, spars and sails and of all their proportions. It then discusses the effect of the winds upon the sails and directs what is to be done in *heavy storms* (*tempestatibus majoribus*).

The air is recognised by us as the primary transmitter of sound — of the mighty thunder as of sweet music. And precisely as the laws



of acoustics and the teaching of the winds are handled in Bacon's scientific writings so do we find in *The Tempest* that noises, tones, music, thunder, in short, that all kinds of sound play an important part in every act.

The six-fold distinction of sound has already been referred to. But that is not enough. Bacon says: *it is supposed that the ringing of bells disperses the storm*. When, in the comedy, the heavy storm has died away Ariel sings the previously quoted song on the circulation of matter (*Full fadom five*) to which, as closing sounds, the *ding-dong* of bells is added from behind the scene. Thus, here again, as already in so many other instances, Bacon's theory is put into practice; his science is converted into action; an instructive phrase is presented to the eye in tangible form.

Still more profound is the following uniformity of thought. In Bacon's *Sylva Sylvarum* the following comparison of the senses is made: *The sense of hearing reaches the mind more closely than the other senses but less corporeally than the sense of smell*. And Ariel describes to his master, Prospero, the effect that music, which is performed by invisible musicians, has upon the rough fellows, Caliban, Stephano and Trinculo, in these words: *They prickt their eares, advanc'd their eye-lids, lifted up their noses as they smelt musicke*. That is as much as to say that fellows possessing coarser senses, who are most affected by those of taste and smell, conceive music also as something corporeal and desire to enjoy it in their own way. *As they smelt musicke!* The words are full of drastically comical poetry and yet so full of profound knowledge and thought. It is submitted that this passage belongs to the most characteristic of anything which one can imagine within the boundaries of parabolic comedy-poesy. This sniffing of music excites merriment, even in the naive spectator who has had no preparation in natural science, but it is only the thinker who grasps spontaneously the whole depth of thought comprised in the words; only for him shines the parabolic mental lightning of the poet. Such as he experiences merriment and gathers wisdom at the same time. Thus, and not otherwise, is the second chief part of Bacon's science, namely poesy, to be understood, and thus only is it to be regarded when at its highest grade, i. e. in dramatic-parabolic poesy, and this, moreover, when, in agreement with the first Bacon-parable, a natural-historical thought forms its basis. There is nothing dry, nothing unwholesome or stiff-kneed in allegorical and parabolic art as presented to us in Shakespearean verse. Bright, merry Imagination relieves sober Reason of her office. Poesy dreams onward beyond where Science must for the time-being hold her hand. Imagination gives form, tone and colour to the theories of the learned; she presents profound wis-

dom to the people in the garb of pleasure; she converts into golden, enjoyable and instructive practice an appreciable state of knowledge which would otherwise be reserved for the select few.

The reflexion with regard to the senses, the considering of what effect the deprivation of one or more of the senses produces, of how intoxicating and deafening means affect the senses, the enquiry as to whether there exist more than the five recognised human senses, all these questions recur frequently in Bacon. So, in exactly the same ratio, does philosophising anent the senses form one of the favorite occupations of the great dramatist.

Miranda, her father excepted, has seen no other male being but the monster Caliban. When she sees the young prince Ferdinand for the first time she asks: *What is't a Spirit?* And Prospero's answer is that of an exact searcher into nature to a teachable pupil:

*Pro. No wench, it calt, and sleeps, and hath such senses  
As we have: such.*

Let the emphatic repetition of *such* be duly noted!

The following is another example of how (and often) in *The Tempest* the greatest wisdom is clothed in playful terms and put into the mouths of semi, or complete fools. In Bacon's *History of Life and Death*, as touching the fishes, we read: *Sanguinis perhibentur esse minus tepidi.* (*Their blood is reported to be less warm.*)

In the comedy Trinculo at first supposes Caliban, who is lying on the ground, to be a fish on account of the odour he emits and of his fin-like arms (*a strange fish*); then he feels him and exclaims: *warme o'my troth: I doe now let loose my opinion; hold it no longer; this is no fish, but an Islander.* The knowledge of the fact that the higher vertebrates (mammalia and birds) are warm, whereas the lower vertebrates, (amphibians and fishes) are cold-blooded animals, or rather have blood of no decided, individual warmth, was most certainly very little known three hundred years ago. Even Bacon cautiously uses the term *perhibentur* (it is said, it is reported). But, here again, Shakespeare's fool, Trinculo, is as well informed on the point as the investigator of nature, Bacon, and uses the knowledge practically, in order to definitely decide whether Caliban is man or fish.

So much in respect of *The Tempest* and its affinity to Bacon's science.

The following fact is of extrinsic nature. In the year 1609 the ship of Admiral Sir George Sommers, who commanded the exploration-flotilla, stranded. The English took refuge on the Bermuda Islands.\*)

\*) Sommers was not, as we often read, the first discoverer of the Bermudas. The islands had been discovered earlier, for the words 'La Bermuda' are found printed in Ortelius' Atlas as far back as 1570.



The comedy of *The Tempest* appeared soon afterwards. Direct mention of the Bermudas is made by Ariel, so that no doubt can exist as to the intimate connexion between their rediscovery and the comedy:

*Thou calldest me up at midnight to fetch dewe  
From the still-vest Bermoothes . . .*

Bacon figured among those who contributed with advice and money to fit out the expedition of discovery. Among those who were associated with him in this colonisation-society were the Earls of Pembroke and Montgomery. And it was to these two earls and brothers-in-law that the Complete Folio-Edition of Shakespeare's Dramas was dedicated fourteen years later, *The Tempest* being the first work appearing therein.

#### 4. THE SUMMING-UP OF THE FOREGOING.

Let us hold a short retrospect on that which has been found!

The magician of nature, Prospero, commands the winds in the sense of Bacon's science-of-the-future. In the comedy, as in the scientific writings, exactly the same views concerning the nature of the winds, and more particularly of the north and south winds, are to be found. Complete conformity of ideas exists with regard to the circulation of matter. The knowledge, then restricted to very few, concerning warm- und cold-blooded animals is common to both. The views with regard to sound are the same, viz., the grading of sounds; the effect of bell-ringing upon storms; the effect of music on coarse minds and on drunkards. The same degree of interest is shown with reference to the human senses. The interest shown concerning deviations from nature, intermediate forms and monstrosities is identical. The same interest is taken in the rediscovery of the Bermudas. The same meaning is conveyed in hundreds of individual items relating to natural science and psychology. To these must be added the complete uniformity subsisting between the natures of Prospero and Pan. Moreover it is most surprising to note that the FIRST Shakespearean Drama of the Folio-Edition shows the most intimate relation to the FIRST, un-attained, science of the future (see *De Augmentis*), to the FIRST treatise on motion (*Organum*), to the FIRST natural-philosophical aphorism (*Parascève*), to the FIRST natural-historical treatise (*History of the Winds*), to the FIRST rule of the *History of Life and Death*. Still more striking is the fact, as supplementing that mentioned above, that the Folio-Edition of Shakespeare appeared in the same years as all the Baconian writings and, finally, that it is of exactly the same form and size (folio), printed in the same types and with the same lively mixture of mediæval and italic as the chiefest works of Bacon.

The summing-up of all these facts leaves no doubt behind. The conclusion to which one is necessarily compelled is: that the comedy of *The Tempest* is not a comedy in the ordinary sense of the word. It is, on the contrary, a parabolic-dramatic poem, written in illustration of natural-science and in the highest style of art. *The Tempest* belongs to that which, in conformity with Bacon's particular idea, may be regarded as the highest poesy.

The affinity to Bacon's collective science, in respect of externals as of internals, in leading features as in hundreds of individual instances, (and this present essay by no means exhausts the comparisons which are available) is of so intimate a character as to justify the assumption that both works, namely *The Tempest* and *The Great Instauration*, emanated from ONE mind, in short, that the poet and the thinker consisted of but one and the same person.

---

### III.

## SHAKESPEARE'S 'HAMLET'

a dramatic parable in the sense of Bacon's Anthropology.

### I. 'A MATTER OF THE HIGHEST IMPORTANCE.'



THE first of Bacon's natural-historical treatises presents so much clear evidence of concord with the first drama of the Folio-Edition it impels one to turn to the second natural-historical section in order to examine whether such also contains threads of connexion with some particular Shakespeare-play.

*The History of the Winds* appeared in 1622. Five prefaces, also in Latin, representing five separate sections of natural-history which were to appear in the five next following months, were appended thereto. The prefaces were those to *The History of Dense and Rare* (*Historia Densi et Rari*), to *The History of Heavy and Light* (*Historia Gravis et Levis*), to *The History of the Sympathy and Antipathy of Things* (*Historia Sympathiac et Antipathiac*), to *The History of Sulphur, Mercury and Salt* (*Historia Sulphuris, Mercurii et Salis*), and to *The History of Life and Death* (*Historia Vitae et Mortis*). But the intention was not carried into effect. The following months were productive of nothing. And when in the following year (1623) a second treatise appeared, it was not *The History of Dense and Rare* as originally intended, but that referred to in the sixth place, namely, *The History of Life and Death*. As Bacon says on the first page of matter, he had decided to publish this in the second place *owing to the extreme importance of the subject (secundum edere, propter eximiam rei utilitatem)*. And it really is with an extraordinarily important fraction of the Shakespeare Folio-Edition of the same year that *The History of Life and Death* stands in intimate connexion, namely with *The Tragedie of Hamlet, Prince of Denmarke*.

And in the same manner as *The Tempest* not only parabolises *The History of the Winds* but also stands in active thought-connexion with all other parts of *The Great Instauration*, so is it the case here. *Hamlet* mirrors not only the ideas set forth in *The History of Life and Death*; it is at the same time, even down to details, a poetical elucidation of the fourth book of Bacon's Encyclopedy, *De Augmentis Scientiarum*. It presents close comparisons with *The History of Dense and Rare* (which appeared for the first time many years after Bacon's death), as well as with various parts of *Sylva Sylvarum*, with the parable *Proserpina, or Spirit*, with the two essays *Of Death*, with a list of separate sciences appended to *The New Organon* and with a page of manuscript from Bacon's large *Memorandum-Book*. The foregoing statement is reproduced in tabular form. The result of our examination will confirm the correctness of the following sketch.

### HAMLET.

First Edition in Quarto-form in 1603.

Greatly revised Edition in the Folio-volume of 1623.

1623	1620	1623	1658	1627	1609	1625
Encyclopedy.	N. Organon.	The History of Life and Death.	The History of Dense and Rare.	The Wood of Woods.	The Wisdom of the Ancients.	Essays.
4th Book: The Doctrine concerning the Body and the Soul of Man. List (at the end of the work) of the Missing Sciences.	List (at the end of the work) of Separate Sciences and of other Matters.	All, more particularly the 32 Rules at the end and the Address to the Reader as Preface.	More particularly the passages relating to the Spirit.	More particularly the passages relating to Physiognomy, Spirit, Senses, Imagination. N. Atlantis. List (at end of work) of Sciences.	Proserpina, or Spirit.	Two Essays concerning Death.
					A page of manuscript from the large memorandum-book (about 1594).	

## 2. THE SPIRIT-SCENES OF THE FIRST ACT.

The first act consists of five scenes. Three of them take place on the fortress-terrace, one is held in the hall of the castle and one in the dwelling-room of the Lord-Chamberlain, Polonius. This is how they are

directed to be played in the modern editions. The Folio-Edition of 1623 leaves the place of action to the imagination of the reader.

In the silence of a bitterly cold, star-lit winter-night Barnardo, Marcellus and Horatio await the apparition of the deceased king, which had already shown itself on the same spot in the preceding night. The spirit appears. They try to induce it to speak—in vain. They try to detain it — without success. It disappears as it came. The three decide upon telling Prince Hamlet what has happened.

In the second scene the Court is seen assembled in the castle-hall. Gertrude, the widow of the deceased king, has married his brother, the actual king of the Danes, Claudius. Prince Hamlet is the only one who has not yet laid aside his mourning-garb. His mother adjures him to throw off his sombre thoughts and garments. She and his step-father unite in begging him not to return to the Wittenberg High-School, but to stay with them in Denmark. Hamlet consents, but as soon as the Court have left the stage he makes known in a soliloquy his longing for death and his disgust at a world in which his beloved mother could marry again within a month of the death of his cherished father. Horatio, Marcellus and Barnardo appear and tell the prince of the occurrence of the night. It is arranged that they shall await the spirit on the terrace during the coming night.

In the third scene we see Laërtes, the son of the Lord-Chamberlain, ready for a journey to attend the Paris University. He takes leave of his sister Ophelia and of his father Polonius. Ophelia gives him kindly advice and the father his blessing on the way. After Laërtes has started Polonius warns his daughter against the love-trifling of Prince Hamlet.

The next scene shows us, again on a cold winter-night, Hamlet accompanied by Horatio and Marcellus on the castle-terrace. The spirit appears. But Hamlet cannot induce it to speak in the presence of the others. The spirit signs to him and Hamlet follows it in spite of the earnest dissuasive attempts of his friends. Arrived at another part of the terrace, the spirit calls upon Hamlet to execute vengeance. It tells him how, while sleeping in the orchard during the afternoon according to habit, he (the father) was murdered through the pouring of poison into his ear and that the murderer was his own brother, the present king. The spirit vanishes. The friends hasten to join Hamlet, who induces them to swear that, whatever may happen with regard to the occurrence of the night, they will keep silence. This closes the first act.

We see that the dramatic kernel of this act is the spirit. During three-and-a-half scenes it takes front rank with regard to the interest of the plot, whereas the first half of the second scene initiates us in all brevity into the state of matters in the royal family, while the third scene, in doing the same with regard to the Polonius-household, shows

us a pleasant contrast to the sombre side. Quite two-thirds of the act are devoted to the spirit.

But the spirit in *Hamlet* bears two names: *Ghost* and *Spirit*. *Ghost* is the personal name, whereas it is almost invariably referred to by the speakers as *Spirit*, and its statement begins with: *I am thy Father's Spirit*.

The word *Spirit* (in Latin *Spiritus*) also plays a great part in Bacon's scientific writings. The Spirit-theory, as will soon be briefly shown, is one of the principal points in Bacon's natural-philosophy. This spirit-doctrine is based on the views held by the natural-philosophers, Paracelsus, Telesius and Severinus Danus.

Theophrastus Paracelsus, the great Swiss thinker (he lived from 1493 to 1541), set up the theory; Bernardinus Telesius Consentinus, the Italian natural-philosopher (1508—1588), enlarged upon it and Petrus Severinus Danus, the Danish physician (died in 1602), reduced it to a distinct system. Bacon understood no German, or, at most, very little thereof. He can scarcely have studied the intellectually-rich and almost countless writings and pamphlets of Paracelsus as they were written in a style of German that was still clumsy and indistinct. But Bacon knew his theory from the principal work of Bernardinus Telesius of Cosenza, *De Rerum Naturâ* (*Concerning the Nature of Things*), of which the first two books appeared in 1565 and the whole was completed in 1586; he, furthermore, knew this theory thanks to the work of the Dane Petrus Severinus: *Idea Medicinæ Philosophicæ* (*The Idea of a Philosophical Medical System*), which work was written in clear and lucid Latin and served him (Bacon) as instructor in the science of healing, the work being based on natural science. When Bacon, in quite early youth, began to sketch out the plan of his *Great Instauration* — and we find traces of this aim as far back even as before his fourteenth year — the works of Telesius and Severinus were the newest in the field of natural-philosophy. Even Bacon himself, who very rarely mentions the names of other investigators, mentions the works above-named at short intervals in the 4th Chapter of the 3rd Book of his Encyclopedy: *illam (theoriam) Theophrasti Paracelsi, cloquenter in Corpus quoddam, et Harmoniam Philosophiæ redactam à Severino Dano; Aut Telesii Consentini . . . . (the Theory of Theophrastus Paracelsus, eloquently reduced into a body and harmony by Severinus the Dane; or that of Telesius of Consentinum . . . )*, and he mentions two of them again (Bernardinus Telesius and Paracelsus) in the 3rd Chapter of the 4th Book, wherein he discusses the question of the human soul in detail.

But, as we shall soon see, the Spirit in *Hamlet* is not a being created at will by poetical imagination but clearly the personification



of the natural-philosophical idea of the *spirit* according to Bacon's views. And thus the views of Paracelsus accord with those of Marcellus, while those of Bernardinus Telesius harmonise with those of Barnardo in the first act of *Hamlet*. And Hamlet himself represents the ideas of the third in the trio, namely, of the physician Severinus Danus (*anglice*: the melancholy Dane). The time is *out of ioynt* and Hamlet is *born to set it right!* He, like Severinus Danus, deals with comparative anatomy. Like Severinus Danus he is enamoured of that healing-art which is based on examination into natural laws.

Up to now no object of comparison has been shown to accord with the character of Horatio. But let it be considered that the word *Horatio* consists to the extent of five-sevenths of the Latin word *ratio* (reason, common sense). Horatio's first words, contained in his answer to Barnardo's question: *Say, what is Horatio there?*, run: *A peace of him*. And *ratio* is, in fact, a piece of the word *Horatio*. Let it be noted further that Horatio is the one who doubts the longest of all, who continually allows common-sense to argue, who, until the last moment, declares the appearance of the spirit to be a *fantasy* and addresses the spirit as an *illusion*, vouchsafing only a contemptuous *it* in so-doing. Finally, let us consider the wonderful words of Hamlet to his friend Horatio in the third act:

*Give me that man,  
That is not Passions Slave, and I will weare him  
In my hearts Core: I, in my Heart of heart,  
As I do thee.*

If all these points are well weighed we shall not go far wrong in accepting the Horatio of the tragedy as the representative of common-sense, or even as the embodiment of *ratio* itself. At least, during the continuation of the whole play the word *Horatio* wherever used in speech—and that is very often the case—may be thoroughly replaced by *ratio*. This always covers a fine double-meaning.

Added to all this we shall find that in the first act of *Hamlet* two other natural-philosophers, Giordano Bruno and Patricius Venetus, are cursorily alluded to and even that, in all probability, Francis Bacon himself plays a part therein.

The following assertions have thus been put forward with regard to the spirit-scenes of *Hamlet*, namely:

The spirit of Hamlet's father, and his name,  
corresponding with the spirit as it is dealt with in Bacon's doctrine of the spirit.

The views of Marcellus, and his name,  
according with those of Paracelsus.



The views of Barnado, and his name,  
corresponding with those of Bernardinus Telesius (in Italian  
Bernardino Telesio).

The views of Hamlet (the Dane), and his name,  
corresponding with those of Severinus Danus (the melancholy  
Dane).

The views of Horatio, and his name,  
corresponding with ratio (reason, common-sense).

Giordano Bruno, Patricius Venetus and Francis Bacon play secondary parts.

Thus conceived, the material part of the first act, when considered from the scientific point of view, represents a dramatic illustration of the spirit-theory, personified by the spirit (ghost) of the deceased king and held in accord with the tenets of the most important natural-philosopher of the 16th century.

In discussing the comedy of *The Tempest*, inductive reasoning was made the basis of argument. It is not so in this instance. For the sake of lucidity the parabolism arising out of the spirit-scenes is first dealt with in the present case. Starting from the poem let us proceed to the demonstration.

Let us first discuss the spirit! Bacon's spirit-theory is most clearly shown in the *Rules (Canones)* which form the conclusion of his *History of Life and Death*, in the *Rules* at the end of the *History of Deuse and Rare* and in the chapter on the human soul, Book IV, Chapter 3 of *De Augmentis Scientiarum*. The chief principles laid down in all of these are, briefly summed up, as follows:

Every tangible body has one spirit, which is inanimate. Every living body has two spirits, the one inanimate, the other animate. Every human being has three spirits, the first inanimate, the second animate, and the third divine. Man has therefore firstly, a spirit such as is common to all bodies, that, concisely stated, is *the spirit (spiritus)*; secondly, a spirit such as is common to all animals and which is variously called the spirit of life, animal soul, sensual soul, perceptible soul or unreasoning soul; thirdly, a spirit peculiar to him, namely the actual soul, which is also called the breath of life, reasoning soul, divine soul.

But the qualities of the intermediate, sensual soul which is common to both man and animal are most shortly and clearly described in the following passage in *De Augmentis Scientiarum* (IV, 3). The wording runs thus:

*Anima siquidem sensibilis, sive Brutorum plane substantia corpora censenda est, à calore attenuata, et facta invisibilis; Aura (inquam) ex natura flammæ et æræa conflata, æris mollicie ad impressionem reci-*

*piendam; ignis vigore ad actionem vibrantam dotata; partim ex olcosis partim ex aqueis nutrita; Corpore obducta, atque in animalibus perfectis in capite præcipue locata, in nervis percurrent, et sanguine spirituosus arteriarum refecta et reparata quemadmodum Bernardinus Telesius, et Discipulus ejus Augustinus Donius, aliqua ex parte, non omnino inutiliter, asseruerunt.*

*(For the sensible soul—the soul of brutes—must clearly be regarded as a corporeal substance, attenuated and made invisible by heat; a breath (I say) compounded of the natures of flame and air, having the softness of air to receive impressions, and the vigour of fire to propagate its action; nourished partly by oily and partly by watery substances; clothed with the body, and in perfect animals residing chiefly in the head, running along the nerves, and refreshed and repaired by the spirituous blood of the arteries; as Bernardinus Telesius and his pupil Augustinus Donius have in part not altogether unprofitably maintained.)*

Shortly after this, we are told that this spirit is the principal soul in animals, whereas in human beings it is only the tool or instrument of the reasoning soul and therefore more deserving of the term *spirit* (*spiritus*) than of the name *soul* (*anima*).

We shall soon see that Hamlet recognises in his father's spirit both the divine soul (*anima*) and the animal soul (*spiritus*).

On comparing the foregoing with the first act of *Hamlet* it becomes evident that the qualities of the Hamlet-spirit not only resemble those of the Bacon-spirit, but, furthermore, that these qualities are presented to us in the Hamlet-scenes exactly in the same sequence as Bacon records them in the passage quoted above, namely: the first of such qualities in the first, the intermediate qualities in the second, and the last-mentioned in the fourth and fifth scenes of *Hamlet*.

Bacon says: *The sensual, or animal soul must be regarded as a corporeal substance.* Thus, the spirit appears in the form of the deceased king. All three observers confirm it: *like the King that's dead—like the King — most like.*

This corporeal substance *is attenuated and made invisible by heat*: consequently it is in no warm summer-night that the spirit appears. The intense cold of the winter-night is clearly indicated at the beginning of each scene wherein the spirit appears. Scene I, like Scene 4, begins with such-like remarks as: *'Tis bitter cold — The Ayre bites shrewdly: it is very cold — It is a nipping and an eager ayre.* It is owing to the cold that the spirit is condensed and made visible.

The spirit-substance is represented as being *a breath compounded of the natures of flame and air, having the softness of air to receive impressions.* — *Hamlet.* Scene 1:

*Horatio.* Stay, and speake. Stop it, *Marcellus.*  
*Marcellus.* Shall I strike at it with my Partizan?  
*Horatio.* Do, if it will not stand.  
*Barnardo.* 'T is here.  
*Horatio.* 'T is here.  
*Marcellus.* 'T is gone. *Exit Ghost.*

They strike at the venerable form of their king with their partisans! Do these gentlemen behave like officers? Methinks they act like natural philosophers. Hence comes it that Marcellus lets fall the words:

*For it is as the Ayre, invulnerable.*

And with the vigour of fire to propagate its action says Bacon further. The last Rule of the *History of Life and Death* moreover says, in dealing more fully with the question: *from flame the spirit gets its noble and powerful motions and activity. (Nobiles suos et Potentes Motus, et Activitates).* Its noble motions correspond exactly with that which Marcellus says immediately after the disappearance of the spirit:

*We do it wrong, being so Maiesticall  
 To offer it the shew of Violence*

to which are forthwith added the above words:

*For it is as the Ayre, invulnerable.*

— All this is contained in the first scene. —

The animal soul is clothed with the body and resides, in perfect animals, chiefly in the head. — This corresponds to a nicety with the longer remarks in the second scene:

*Hamlet.* Then saw you not his face?  
*Horatio.* O yes, my Lord, he wore his Beaver up.  
*Hamlet.* What, lookt he frowningly?  
*Horatio.* A countenance more in sorrow than in anger.  
*Hamlet.* Pale, or red?  
*Horatio.* Nay very pale.  
*Hamlet.* And fixt his eyes upon you?  
*Horatio.* Most constantly.

Let us take note that the scene, which the spectator has also experienced, is here again described in detail, and that partly from other points of view.

This, as already stated, occurs in the second scene.

The animal soul *runs along the nerves and is refreshed and repaired by the spirituous blood of the arteries*. In accord with this dictum, we find in the fourth scene, when Hamlet decides to follow the spirit, the words:

*Hamlet. My fate cries out,  
And makes each petty Artire in this body,  
As hardy as the Nemian Lions nerve:*

In human beings, says Bacon finally: *dwell both an animal soul (spiritus) and a reasoning, a divine soul (anima)*. And exactly thus is the question treated in the fourth and fifth scenes. The friends warn Hamlet not to follow the spirit for it might do him a harm.

*Hamlet. Why, what should be the feare?  
I doe not set my life at a pins fee;  
And for my Soule, what can it doe to that?  
Being a thing immortall as it selfe:*

Here we hear of the *immortall Soule (anima)* existing in the spirit of the late king. But, when the spirit in the fifth scene has disappeared and calls up from below *Swearc*, Hamlet calls it *boy — true-penny — fellow — and old Mole*. In this case the animal soul (*spiritus*) is addressed — as an animal. What, other than the natural-philosophical view, could induce Hamlet, who has just spoken of it with veneration as *father, king and immortal soul*, to address it with so unflattering a name as *old Mole*?

Thus far, as has been seen, the words of the Encyclopedy and of the first act of *Hamlet* are concurrent both in train of thought and in order of treatment.

A number of other expressions, moreover, confirm the fact that the spirit in *Hamlet* is a spirit in the sense of the natural-philosophical spirit-theory. Hamlet's first words to the spirit are:

*Be thou a Spirit of health, or Goblin damn'd,  
Bring with thee ayres from Heaven, or blasts from Hell.*

Here again air and flame are found together as in Bacon's *compounded of the natures of flame and air*. Mention is made of the *noble motion* not once but three times: *with Martiall stalke — with sollemne march — with what courteous action*. The spirit is *for the day confin'd to fast in Fiers*, in *sulphurous and tormenting Flames*. It is not allowed to wander by day; it is invisible through flame, exactly as the Baconian spirit is *invisible by heat*. Thus, the last Rule but one of the *History of Life and Death* accords on all three points

with the spirit in *Hamlet*: Canon XXXI. *Spiritus vivis Interitum patitur immediatè, cum destituitur aut Motu; aut Refrigerio; aut Alimento.* (Rule XXXI. The living spirit perishes immediately, when it is deprived either of motion or of refrigeration or of aliment.) When, in the first scene, the spirit disappears, the three observers are about to take steps to deprive it of motion: *Stay Illusion — Stay and speake — Shall I strike? Do, if it will not stand.* But, when it disappears in the fifth scene, it is the refrigeration together with aliment of which it is deprived, for the morning nears and the spirit *fasts in fires* by day and is therefore without nourishment.

It can only walk in the chill of the night. The approach of warmth causes it to think of departure:

*But soft, methinks I sent the Mornings Ayre.*

And shortly before vanishing it points, in true natural-philosophical manner, by a comparison of the different light-powers, to the approach of warmth and light:

*The Glow-worme shows the Matine to be neere,  
And gins to pale his uneffectuall Fire:*

And, exactly as the spirit closes its speech with the simile of the glow-worm, so ends Bacon his copious chapter on the spirit and soul of man by pointing to a branch of science, *the Form of Light*, which has not yet been sufficiently dealt with, wherein he recommends that investigation should be made as to *what connexion with fire and lighted matter have glow-worms and fire-flies* (*Quid denique habent commune cum flamma et ignitis Cicndulac et Luciolac . . .*).

It may be mentioned in passing that Bacon's parable relating to the spirit, which is contained in *The Wisdom of the Ancients*, (*De Sapientia Veterum*), namely *Proserpina, sive Spiritus*, (*Proserpina, or the Spirit*), also presents a considerable number of striking points of comparison with the spirit in *Hamlet*. The spirit in *Hamlet* lives sometimes above and sometimes beneath the earth — just as is the case with Proserpina. The Hamlet-spirit when beneath the earth is in the power of flame; Proserpina is in the power of the fire-god, Pluto. The Hamlet-spirit calls this abode its *Prison-House*; of Proserpina is said: *clauditur et detinetur* (*she is enclosed and imprisoned beneath the earth*). In the Danish legend the senior Hamlet is cut down at a banquet; in the drama he is robbed of life while sleeping in his orchard. In exactly similar manner Proserpina is carried off by Pluto while gathering flowers. Theseus and Pirithous endeavour to rescue Proserpina, *but contrariwise are themselves curdled and never reascend again* (*sed contra ipsi*



*coagulentur, neque amplius resurgant*). In *Hamlet* Barnardo and Marcellus try to capture the spirit, while Horatio tells of their first encounter with the same and how they became *almost to jelly with the Act of fear*. Taking into account the double-meaning contained in *never reascend again*, the comparison between parable and drama may also be brought to show the same conclusion, inasmuch as Barnardo and Marcellus *never reascend again* — for after the close of the first act they never reappear on the stage. They are two figures that have naught to do except to help explain the *spirit* and its acts. On its final disappearance they likewise vanish from the stage. Besides the intimate similarity of thought between the speeches in *Hamlet*, the passages in the *Encyclopedia* and the explanation contained in the parable of *Proserpina*, we find the jingling of names:

Barnardo Theseus: Bernardo Telesius  
Marcellus Pirithous: Paracelsus.

M and P, as lipped sounds, lie very near together. Moreover, it is desirable to take note of the philological fact that the names of all the three who observe the spirit have Italo-Latin endings; none of them have Scandinavian-Danish endings. Barnardo ends on *o* just like the Italian name Bernardino; Marcellus with *us*, like the German-Latin Paracelsus; and Horatio more than covers the purely Latin word Ratio, including its Latin ending.

Let us now deal with the three above-named characters more closely and from the scientific point-of-view! Here, once more, we find that it is Bacon's chapter on the human soul which furnishes the key to the matter. After enumerating the principal capacities of the soul, namely: Understanding, reason, imagination, memory, desire, will, and promising to handle them in the books of Logic and of Ethic, Bacon mentions two supplements to the science of the capacities of the soul, namely *divination* (*divinatio*) and *fascination* (*fascinatio*). Concerning divination, let us now read the following sentences (which are in the very same column as the words relating to the spirit of which mention is made above):

*Habet Astrologus praedictiones suas ex situ astrorum. Habet etiam Medicus suas; de morte ingruente; de convalescentia; de symptomatibus morborum superventuris; ex urinis, pulsibus, aspectu aegrorum, et similibus. Habet et Politicus suas; «O urbem venalem; et cito perituram, si Emptorem invenerit!»* (Quotation from Sallust's *De Bello Jugurthino*, 38.) *Cujus Vaticinii fides non diu morata est; impleta primum in Sylla, postea in Caesare. Hujus modi igitur praedictiones, praesentis non sunt Instituti, verum ad artes proprias remitti debent.*

(The astrologer has his predictions, from the position of the stars. The physician likewise has his predictions of approaching death, of recovery, of coming symptoms of diseases, from the urine, the pulse, the look of the patient, and the like. The politician also has his; «O venal city, that will quickly perish, if it finds a purchaser:» which prediction was not long in being verified; being fulfilled in Sylla first, and afterwards in Cæsar. Predictions of this kind therefore are not to our present purpose, but are to be referred to their own arts.)

And in the next column begins the explanation as to fascination, which is couched in the following terms:

*Fascinatio autem, est vis et actus imaginationis intensivus in corpus alterius: (vim enim imaginationis super Corpus proprium ipsius imaginantis superius perstrinximus). In hoc genere schola Paracelsi, et ementitæ naturalis Magiæ cultores, tam fuerunt immodici, ut imaginationis impetum et apprehensionem miracula patranti fidei tantum non exacquarent. Alii ad similitudinem veri propius accedentes, cum occultas rerum energias et impressiones, sensuum irradiationes . . . acutius intuerentur . . .*

(Fascination is the power and act of imagination intensive upon the body of another (for the power of imagination upon the body of the imaginant I have spoke above); wherein the school of Paracelsus and the disciples of pretended natural magic have been so intemperate, that they have exalted the power and apprehension of the imagination to be much one with the power of miracle-working faith. Others, that draw nearer to probability, looking with a clearer eye at the secret workings and impressions of things, the irradiations of the senses . . .)

The occurrences in the first Hamlet-scene, while the spirit is not on the stage, all correspond with the foregoing. Before it appears for the first time we hear from the mouth of Barnardo an astrological prophecy. The spirit vanishes and Horatio suggests that the apparition bodes some strange eruption to the state. After he has made a political prophecy which is exactly in accord with Bacon's writings, the spirit appears for the second time and, as soon as it has left the stage again, Marcellus speaks of the power of wonder-working faith just in the sense of the Paracelsus-doctrine, to which Bacon makes reference.

That with such a mighty artist as the author of *Hamlet* all is interwoven into the play in the most pertinent manner, is natural. But, in spite of this, the passages which we have to discuss are not absolutely indispensable to dramatic effect. They are consequently often cut, or reduced to a minimum, under modern stage-management.



Firstly, there is the astrological *prediction from the position of the stars*. Barnardo predicts, in accordance with his experience of the preceding nights and from the position of the stars, that the spirit will reappear at the same hour:

*Barnardo.* *Last night of all,*  
*When yond same Starre that's Westward from the Pole*  
*Had made his course l'illumc that part of Heaven*  
*Where now it burnes, Marcellus and my selfe,*  
*The Bell then beating onc.* *Enter the Ghost.*

After the spirit has vanished again there follows the *physician's prediction of an approaching sickness as indicated by the look of the patient*. This time it is Horatio who is the prophet. The patient is the state. Horatio prophecies from the sorrowful eyes of his deceased king. He remarks:

*Such was the very Armour he had on,*  
*When th' Ambitious Norwey combatted:*  
*So frozen'd he once, when in an angry parle*  
*He smot the sledded Pollax on the Ice.*

and immediately thereupon follows the prediction:

*In what particular thought to work, I know not:*  
*But in the grosse and scope of my Opinion,*  
*This boades some strange crruption to our State.*

Upon this prophecy follow the longer narrative concerning the duel between the two kings and a description of the preparations that are being made for war by young Fortinbras of Norway. Then Horatio continues:

*A mote it is to trouble the mind's eye.*  
*In the most high and palmy state of Rome,*  
*A little ere the mightiest Julius fell,*  
*The graves stood tenantless, and the sheeted dead*  
*Did squeak and gibber in the Roman streets:*  
*As stars with trains of fire, and dews of blood:*  
*Disasters in the sun; and the moist star,*  
*Upon whose influence Neptune's empire stands,*  
*Was sick almost to doomsday with eclipse.*

Not only do these words correspond with the political prediction to which Bacon makes reference in the third order; they have in two

passages striking similarity with Bacon's words. Bacon speaks of *the venal city* that awaits a purchaser; in *Hamlet* it runs: *the graves stood tenantless*, — a term that is peculiarly commercial and legal. In Bacon it is *Cæsar*, in *Hamlet* it is *the mightiest Julius*, a man towards whom Bacon at all times showed special inclination. Moreover, the last four lines and more particularly

. . . . . and the moist star,  
Upon whose influence Neptune's empire stands,  
Was sick almost to doomsday with eclipse

contain many natural-science-items.

The moon, the *moist star of Neptune*, to whose influence ebb and flood are due, was in *eclipse* and she is described as having been sick almost unto death.

The spirit appears a second time and, as soon as it has again vanished, words follow which correspond with the fourth passage in Bacon. These words are taken from the doctrine of Paracelsus, which places *the power of imagination to be much one with the power of miracle-working faith*. These issue from the mouth of Marcellus:

*Marcellus. Some sayes, that ever 'gainst that Season comes  
Wherein our Saviours Birth is celebrated,  
The Bird of Dawning singeth all night long;  
And then (they say) no Spirit can walke abroad,  
The nights are wholesome, then no Planets strike,  
No Faierie talkes, nor Witch hath power to Charme:  
So hallow'd, and so gracious is the time.*

Special note should be taken of the carefully-worded *some sayes* and the repetition thereof in brackets (*they say*).

Still more striking is the use of the words *Fantasie* and *beleefe* in the remarks of Marcellus which occur quite at the beginning of the scene:

*Marcellus. Horatio saies, 'tis but our Fantasie,  
And will not let beleefe take hold of him  
Touching this dreaded sight, twice seen of us.*

*Others*, so says Bacon, in opposition to the Paracelsus-doctrine, *Others, that draw nearer to probability, looking with a clearer eye at the secret workings and impressions of things, the irradiations of the senses . . . .*

This *others* corresponds with Horatio.

In answer to Marcellus he says sceptically: *Tush, tush, 'twill not appeare*. To the longer statement concerning the belief in miracles, when *the nights are wholesome* he gives a cool reply, as if induced thereto by pure courtesy:

*So I have heard, and do in part beleerve it.*

and adds immediately that the morning comes and *Let us impart what we have scene to night Unto young Hamlet*.

We, however, find altogether five similarities of idea between Bacon's chapter on the human soul and the contents of the first Hamlet-scene, and all of these are in the same order of sequence, namely:

astronomical prophecy,  
medical prophecy,  
political prophecy,  
the wondering view of the followers of Paracelsus,  
the clearer view of Reason.

All these are used in the tragedy as explanatory interlocutions and while the spirit is not on the stage.

Many other minutiae might be mentioned. For instance, the next sentence in Bacon runs: *Atque huic conjuncta est disquisitio, quomodo Imaginatio intendi et fortificari possit.* (*With this is joined the inquiry how to raise and fortify the imagination.*) In the tragedy Marcellus and Barnardo try to raise and fortify the imagination of Horatio:

*Marcellus.* Horatio saies, 'tis but our *Fantasie*,  
And will not let beleefe take hold of him . . .

— — — — —  
*Barnardo.* Sit down awhile  
And let us once againe assaile your cares,  
That are so fortified against our Story . . .

Thus we have in Bacon the strengthening of the power of imagination whereas Horatio resists these powers, while the representatives of the power of imagination endeavour to storm and carry his fortification. Alliterative sense accompanies the alliterative sounds: *fortificari—fortified*.

But, whereas Barnardo and Marcellus are ever ready to represent the side of the power of imagination, Horatio persistently combats the same by cautious doubts instigated by the better and cooler view of reason (ratio):

*Tush, tush, 'twill not appeare.*

Only when he has seen the spirit with his own eyes and Barnardo confidently asks him:

*Barnardo. How now Horatio? You tremble and look pale:  
Is this not something more then Fantastic?  
What thinke you on't?*

—then only does Horatio answer, quite in the sense of the natural-philosophy of sensuality and at the same time with a touch of juristical colouring:

*Horatio. Before my God, I might not this believe  
Without the sensible and true avouch  
Of mine owne eyes.*

To the question of Marcellus: *Is it not like the King?* Horatio answers with mathematical precision: *As thou art to thy selfe.*

Again, when the spirit appears for the second time Horatio addresses it as *illusion* and only speaks of *it*, as were it only a thing and consequently neuter and directs Marcellus to strike at it with his partisan.

We gather from the second scene that Horatio has studied with Hamlet at Wittenberg. This is certainly a serious anachronism, for the historical Hamlet lived before the birth of Christ, whereas the University of Wittenberg was not founded until A. D. 1502 (by Frederick the Wise). It is probable that in the choice of the name of an university it was intended to hint at Giordano Bruno, the Italian natural-philosopher, who had lived in London in the beginning of the ninth decade of the sixteenth century and afterwards taught at the Wittenberg university, for his views also find expression in Hamlet's and Horatio's words.

Again and again Horatio describes the spirit as an *apparition* and also assures the prince:

*I knew your Father:  
These hands are not more like.*

Horatio has watched sharply and noted how the spirit fixed its eyes persistently on him and his fellow-observers. Hamlet then asks: *Staid it long?*

*Horatio. While one with moderate hast might tell a hundred.*

*All. Longer, longer.*

*Horatio. Not when I saw't.*

*Longer, longer*, call out the two who are more readily influenced by imagination. *Not when I saw't* is the calm and positive assurance of Horatio, the clearest-headed one of the three.

In the fourth scene Horatio warns the prince not to follow the spirit. It might assume another and horrible form:

*Which might deprive your Souverainnty of Reason,  
And draw you into madness think of it?*

Hamlet frees himself and follows the spirit.

*Horatio. He waxes desperate with imagination.*

The two soul-qualities, *Reason* and *Imagination*, or *Fantastic*, are again found following close on one another, quite in the Baconian sense, while Horatio represents calmly testing and advising Reason (*ratio*).

After the impressive scene between the Spirit and Hamlet the friends seek for the prince. *Illo, ho ho—Hillo, ho ho*, they respectively call out in order to find each other in the darkness. In like manner Marcellus calls out *Holla* in the first scene and even by day-light, in the third act, Hamlet addresses his friends with: *What hoa, Horatio!* This *Ho* is a highly suspicious call when one considers that, on the other side, the remaining two-thirds of the name of Horatio play so important a part, viz.: Ho-ratio.

And now let us note Horatio's last words in the first act. Even when the spirit calls out for the third time its subterranean *swear!*, doubt is not removed from Horatio's mind:

*Horatio. Oh day and night: but this is wondrous strange.*

and Hamlet answers:

*Hamlet. And therefore as a stranger give it welcome.  
There are more things in Heaven and Earth, Horatio,  
Then are dream't of in our Philosophy.*

As we have seen, philosophy is, according to Bacon, the science of reason: There are more things in Heaven and Earth, oh Reason, than thy science can imagine! —

Let us next turn to the character of Hamlet as individual in order to prove that, taken from the scientific standpoint, he is intended to represent medical science as based on investigations into nature and to do so in such form as Bacon has adopted them from the doctrines of Severinus Danus, the Danish physician and philosopher.

The beginning of the second scene of the first act shows us Hamlet as the melancholy prince. Clothed in mourning he stands in silence amidst the crowd of gaily-clad courtiers. His mother strives to console him for the loss of his father. Death is common to all,

*Why seemes it so particular with thee?*

Whereto Hamlet answers:

*Seemes Madam? Nay, it is: I know not Seemes:*

One might, in truth, accept this beginning of his first lengthy speech as the motto for the whole of natural science! He continues:

*Hamlet. 'Tis not alone my Inky Cloake (good Mother)  
Nor Customary suites of solemn Blacke,  
Nor windy suspiration of forc'd breath,  
No, nor the fruitfull River in the Eye,  
Nor the dejected haviour of the Visage,  
Together with all Formes, Moods, shewes of Griefe,  
That can denote me truly. These indeed Seeme,  
For they are actions that a man might play:  
But I have that Within, which passeth show;  
These, but the Trappings, and the Suites of woe.*

According to Bacon thoughts of this character belong emphatically to natural science. As point of comparison we must continually have recourse to Book IV of the Encyclopedy, namely *The Doctrine concerning the Body and the Soul of Man* (Anthropology). Therein, where Bacon, in the 1st Chapter, discusses the connexion between soul and body, he refers to the science of physiognomy and finds therein a something wanting. Aristoteles certainly took the bodily form into consideration but only when in repose and not when in motion, although the latter occasion is of far greater importance. For, as the tongue is to the ear, so is motion to the eye. The physiognomical science of motion is therefore, to Bacon's mind, a most important and too little considered branch of natural science. We consequently find that it is dealt with in the great collection of natural-history-details in his *Sylva Sylvarum*. It is discussed in § 713 to § 722 under the general heading of *Experiments in consort touching the impressions which the passions of the mind make upon the body*. But the second paragraph (§ 714) discusses scientifically that which we have just heard from Hamlet's mouth. He speaks of the forms of grief and woe. Here, too, sighs, tears, *contraction of the face* are named, and that in exactly the same order of sequence. *Sighing is caused by the drawing in of a greater quantity of breath to refresh the heart that laboureth*. In Hamlet it runs: *Windy suspiration of forc'd breath*. Then, the origin of tears is explained. Hamlet says: *the fruitfull River in the Eye*. Next, *the contraction of the face*. Hamlet mentions: *the dejected haviour of the Visage*. The comprehensive Hamlet-line:

*Together with all Formes, Moods, shewes of Griefe*

would correspond with Bacon's separate descriptions of sobbing, screaming, teeth-gnashing, perspiring, etc.



The king besieges Hamlet in a longish speech; his mother adds her request thereto. Hamlet, in few words, promises to remain in Denmark. The court is hardly dispersed and Hamlet left alone on the stage when the beginning of his first soliloquy leads us back to the doctrine of the soul. Abhorrence of the world and a longing for death fill Hamlet's soul:

*Hamlet. Oh that this too too solid Flesh, would melt,  
Thaw, and resolve it selfe into a Dew:*

Hamlet craves for dissolution and gives expression to the thought in terms which accord with the scientific views of the present day, naming the three conditions of aggregation: solid, fluid, gas-like. Bacon's *History of Dense and Rare* and the closing rules of the *History of Life and Death* furnish the explanation thereto. In this instance it is a question of the lowest form of the spirit, namely of that which exists in every tangible object and from which, as the second rule says, all *consumption and dissolution (Consumptio et Dissolutio)* derive their origin. This matter is dealt with at this point the more elaborately, because we shall repeatedly meet with the effects produced by this lowest form of spirit during the progress of our investigation. This class of spirit, which dwells in each individual object, is, according to Bacon's explanation to the second rule, not simply a quality or virtue but *a body thin and invisible and yet having place and dimension, and real (sed plane Corpus Tenue, Invisible: attamen Locatum, Dimensum, Reale)*. These words may be applied almost without modification to the most modern description of the ether of the universe. The third rule of the *History of Life and Death* discusses the activity of this spirit: *Canon III. Spiritus Emissus dessicat; Detentus, et moliens intus, aut colliquat; aut putrefacit; aut vivificat. (Rule III. The emission of the spirit produces dryness; the detention and working thereof within the body, either melts, or putrefies, or vivifies)*. Therefore, either the spirit escapes and then the firm parts contract and the body dries up, as does the human body in old age, or the spirit is detained and works internally. This working may be shown in three different ways. It either makes fluid (melts), or it brings putrefaction, or it induces fresh life. Herein, according to our modern views, physical chemical and biological effects are jumbled together. But we must note how the science of three hundred years ago sought to explain such occurrences! Thus, the first sort of effect of the detained spirit, melting, is only produced by heat. The parts that are to be melted detain the spirit and this spirit acts softeningly and meltingly on the firmer parts. In the second class of effect, that of putrefaction, the spirit escapes in part and is detained in part; all is thus dissolved into its

respective elements. In the third instance, that of vivification or creation, the spirit is entirely detained; it swells however, and makes local movements, to which the firmer parts of the body must respond, and thus it creates new forms and organisations. The idea that through the action of this spirit both putrefaction and life can be produced hangs together with the *Generatio aequivoca* (equivocal generation) or theory concerning generation without seed or egg. Maggots, worms, insects of all sorts were seen to be brought into life upon decaying matter while the eye could trace no sign of eggs and so it was assumed that generation was a lateral effect of putrefaction. All this will be found again in the following acts of *Hamlet*.

Let us return to the beginning of Hamlet's monologue! We find in his words the longing for a death, if possible without putrefaction, in short, for a death by melting and volatilisation into the ether of the spheres.

But whether with spirit-theory or without it, the two lines referred to are as much impregnated with natural science as anything that ever flowed from a poet's pen.

Thoughts based on natural science and medicine follow each other in the monologue in quick succession. The world is called *an unweeded Garden that grows to Seed. Things rank, and grosse in Nature possesse it meecrely*. The deceased Danish king is likened to *Hiperion*, the sun-god, to Phoebus, to Apollo. But, as Hamlet is the son of this Danish king, so is Æsculapius, the god of medicine, the son of the Greek sun-god (see the Encyclopedia III, 2). Hamlet is there placed in direct parallel with the mythological founder of medical science. That this hint as to origin is not unintentional is proved by the fact that in the grand scene between mother and son (Act III, Scene 4) Hamlet again likens his father to *Hyperion*. — Let us continue the consideration of the monologue! *As if increase of Appetite had growne By what it fed on. — A beast that wants discourse of Reason would have mourn'd longer*. This *discourse of Reason* is thoroughly Baconian. Bacon, who thinks about everything, reflects upon the language of gesture, the speech by signs, the dumb speech, the language of animals, for anything relating to the imparting of thought by means other than sound and articulation interests him greatly. According to his opinion (which agrees with the views held at the present day) animals have many means of understanding each other; they have a kind of language, but not the *discourse of Reason*, for that is peculiar to man. And Hamlet uses this quaint combination in exactly the same sense. Then follow: *The salt of Teares — The flushing of her gauled eyes* and finally, in the last line of the monologue, two other members of the human body play a part, namely *heart* and *tongue*.

But all this is not enough. The picture *ere these shooes were old*, which seems to be far removed from medecine and natural science, is found again in a remarkable Baconian passage. In his greeting: *Viventibus et Posteris Salutem (To the Present and Future Ages, Greeting)*, which begins *the History of Life and Death*, our *frail body* is likenened unto *Calceos (Shoes)*, and *tegmina (garments)*, which man during life *must use and wear out as little as possible (quam minimum atteri)*. It may be mentioned parenthetically that in the very same sentence of this *Greeting* reference is made to the sighing for death: *aspire and pant after the land of promisc, (ad terram Promissionis perpetuò aspiemus, et anhelemus)* furthermore that the world is likened to a *wilderniss, (in hâc Mundi Eremo)* and that, just as the word *frailty* is employed in the Hamlet-monologue, so herein the word *fragilis* plays a part. This suggestive closing sentence in the *Greeting to the Present and Future Ages* with its solemn address which so appeals to our hearts, appears to be the self-same thought as that conveyed by the Hamlet-monologue, only condensed into Latin prose, for the train of thought is identical, even down to details.

Let us now turn to the fourth scene, where Hamlet in person awaits the spirit. As the three friends come on the noise of drums and trumpets is heard in the distance. The sensual king sits at the banquet and each draught that he takes must be thus accompanied. Hamlet uses the fact (in a long speech of 26 lines) in order 'to declaim against the vice of drunkenness. In Bacon's natural history, *Sylva Sylvarum*, four paragraphs, § 723 to § 726, are devoted in the same sense to drunkenness and these paragraphs immediately follow the abovementioned ten paragraphs, § 713 to § 722, concerning the impressions caused on the human body by the emotions of the mind. The verses contain real pearls of thought, such as are thoroughly Baconian. We find phrases such as: *vicious mole of nature — since nature cannot choose his origin — the stamp of one defect — nature's livery*. But these words flow on with a certain long-winded heaviness. One thought is dragged out through many lines and therefore it appeared to the poet (or let us say to the publisher) when arranging the Folio-Edition of 1623, that this passage (which occurs shortly before the appearance of the spirit) was too voluminous. It was consequently cut down to four lines, the complete original being contained only in the separate publications in Quarto-form which preceded the Folio-Edition.

Then follows Hamlet's address to the spirit containing the already quoted passage: *Bring with thee airs from Heaven or blasts from Hell* and the oft-quoted *we fooles of Nature*. Soon after mention is made of the *immortal soul*, which the spirit also possesses, and Hamlet's

*And makes each petty Artire in this body  
As hardy as the Nemian Lion's nerve.*

In a lonely spot on the terrace the spirit discloses to Hamlet the secret of the fratricide. Then it vanishes and Hamlet's speech is again clothed in the garb of natural and medicinal science:

*Hamlet. Hold my heart;  
And you my sinnewes, grow not instant Old;  
But beare me stiffely up:*

Then he calls out:

*Hamlet. My Tables, my Tables; meet it is I set it downe,  
That one may smile, and smile and be a Villaine;*

adding: *So Uncle there you are*, just as a physician after noting the diagnosis adds the name of the patient.

Herein Hamlet again acts in the sense of Bacon and of Hippocrates whom Bacon has named as example, for the 2nd Chapter of Book IV of *De Augmentis Scientiarum* describes as a first *defect* in the science of healing the neglect to do as the industrious Hippocrates did, namely *set down a narrative of the special cases of the patients*, (*narrativam componere, casuum circa aegrotos specialium*). — We shall soon see that all the other *defects* in medical science are mentioned in the tragedy.

Furthermore, the already so often quoted, world-known words of Hamlet towards the close of the act:

*Hamlet. There are more things in Heaven and Earth, Horatio,  
Then are dream't of in our Philosophy*

are also contained in the same sense in one of Bacon's writings. In Spedding's Edition, Vol. VIII, page 123, we read in a posthumous fragment (which was however written before *Hamlet*) headed *Mr. Bacon in Praise of Knowledge: How many things are there which we imagine not!*

The closing words of the act are a medico-surgical comparison from Hamlet's mouth:

*Hamlet. The time is out of ioynt: Oh cursed spight,  
That ever I was borne, to set it right.*

We shall see how, with each succeeding act, facts are added to facts until they stamp Hamlet, the melancholy Dane, as the representative of a system of medicine based on natural science.

Herewith we come to the end of the consideration of the spirit-scenes. We have noted that the ghost accords in name and action with Bacon's *Spirit*, that Horatio corresponds in name and acts with Ratio. Paracelsus and Bernardino Telesio, the representatives of the spirit-theory are introduced, under softly altered names, as Marcellus and Barnardo. The views of Hamlet also agree up to now with that which we have learnt about the ideas of Severinus Danus. In like manner the behaviour of the prince is in outward harmony with that which the name Severinus implies (severus = melancholy, serious). But, as Marcellus and Horatio answer the sentry's challenge with: *Leige-men to the Dane*, one may with equal justice interpret the words as meaning allies, friends of the Danish king or as allies, followers of Danus. From the scientific point of view Paracelsus, Horatio and Severinus Danus are closely bound up together. This pointing of the word *Dane* (Latin *Danus*) corresponds also with the fact that in the tragedy, when the inhabitants of Denmark are meant, another expression is used to describe them. Polonius (Act II, Scene I) speaks of the *Danskere* resident in Paris. The mention of the University of Wittenberg reminds us of the Italian natural-philosopher, Giordano Bruno. And in like manner the spirit-scenes accord with a dramatic-parabolic representation of the spirit and of the principal spirit-theorists and natural-philosophers of the sixteenth century, namely, Paracelsus, Bernardinus Telesius, Severinus Danus, Giordano Bruno in conjunction with the representative of reason, Horatio. But if the personal names, Marcellus, Barnardo, Hamlet (the melancholy Dane) and Horatio have specific parabolic meanings and connexions, it will repay the trouble to enquire into the characters of the few other personal names introduced into the spirit-scenes. People holding such views as those held by Hamlet are not given to swear by the saints. When we hear in the fifth scene from Hamlet's mouth: *Yes, by Saint Patricke* we are disposed to believe that this exclamation is aimed at Patricius Venetus whom Bacon, as already stated, names in one sentence together with Paracelsus, Telesius and Severinus. And now to the miniature character engaged in the spirit-scenes! The first on whom our glance falls at the beginning of the tragedy of *Hamlet* is the solitary sentry, Francisco. Barnardo comes, Horatio and Marcellus come; they call to each other; Francisco is released from duty, goes off in less than a minute and does not appear again during the whole play. Now, the name Francisco is just as little Danish as Marcellus, Barnardo and Horatio. It is not Italian either, for in Italian it is written with E and not with I in the middle, thus: FrancEsco. But, as written in the play, it contains the English fore-name of him who, besides Paracelsus, Telesius, Severinus and Patricius, occupied himself, as the latest, with the spirit-theory. It is



the fore-name of the author of *De Augmentis Scientiarum* and of the *History of Life and Death*. Francis corresponds in sound exactly with his fore-name, while the final syllable is of the same sound as two-fifths of his surname *Bacon*. To this point is attached a scientific and a personal fact. Francis has to say: '*Tis bitter cold, And I am sicke at heart*. Bacon, in the *History of Life and Death* mentions the unfavorable influence which intense cold has on the stomach. When, therefore, Barnardo says to the sentry:

*Barnardo. 'Tis now strook twelve, get thee to bed Francisco.*

and the latter replies as above, it corresponds exactly with Francis Bacon's personal condition in respect of stomatic weakness. William Hepworth Dixon publishes in his *Personal History of Lord Bacon. From unpublished papers, 1861* a letter, dated 24th Mai 1592, from Lady Ann Bacon, Francis' mother. She wrote it from her land-seat, Gorhambury near St. Albans, to her son Anthony, who was living together with his brother Francis in London: *I verily think your brother's weak stomach to digest hath been much caused and convinced by untimely going to bed and then musing, I know not what, when he should sleep*. Quite as carefully, in a motherly and by no means military way, Barnardo relieves the shivering and stomatically weak sentry of like name from guard, addressing him even by forename: *get thee to bed Francisco!*

But, that the views of the ancient and those of the more and most modern thinkers busily occupied the mind of Bacon, is clearly shown in the 4th Chapter of Book III of *De Augmentis Scientiarum*. Bacon herein designates as a defect the want of a compilation of the ideas of the ancient philosophers (*Placita Antiquorum Philosophorum*). In short, he demands a history of philosophy and advises people to be more modest and not to think so contemptuously of the opinions of Pythagoras, Philolaus, Xenophanes, Anaxagoras, Parmenides, Leucippos, Democritus and others and also not to ignore the modern theories and doctrines. And then follows that disconnected passage wherein all the spirit-theorists are named in short succession: *those doctrines of Theophrastus Paracelsus which the Dane Severinus has reduced into pleasing form and philosophical harmony, or those of Telesius of Cosenza, or of Patricius Vinctus, or of our fellow-countryman Gilbert . . .* Let us substitute the name of the Englishman Francis Bacon, for that of the Englishman Gilbert, and then we find all the philosophers whose poetical mirrorings are together set before our eyes in *Hamlet*. *And this history of philosophy* (says Bacon in the same place) *should be vividly and naturally depicted, just as Tacitus depicted the acts of*



*Nero and Claudius.* The tragedy of *Hamlet* therefore seems to be intended to poetically replace the defect referred to in Bacon's science.

The name of *Claudius*, however, leads us to a consideration of the other characters in the drama.

### 3. THE FOUR SUB-SECTIONS OF THE SCIENCE OF ANTHROPOLOGY.

Claudius, this essentially Roman name, is borne by the Danish king in the tragedy of *Hamlet*. And he is in his whole conduct a very Claudius as the latter is described by Cornelius Tacitus, while that which Bacon says in his *History of Life and Death* concerning the Roman Tiberius Claudius Nero, may be applied word for word to the Claudius of the tragedy.

Bacon, in discussing the longevity of man, writes under No 16: *Augustus annos vixit septuaginta sex; . . . Tiberius duos amplius Annos vixit; Vir lentis maxillis, (ut Augustus aiebat) sermone scilicet tardus, sed validus; Sanguinarius, Bibax, quique Libidinem etiam in Diactam transtulit. (Augustus lived 76 years; . . . Tiberius lived to be two years older; a man (as Augustus said of him) of slow jaws, that is, of slow but strong speech; bloodthirsty, intemperate and one who made lust part of his diet.)* The speech of the tragedy-king is also bombastic, but powerful. He has a fratricide upon his conscience and orders the murder of his step-son; he is a drunkard and a sensualist. Tacitus, however, wrote the life of the Emperor Claudius as well as that of the just now characterised Tiberius, whose full name was Tiberius Claudius Nero.

We shall soon see in what connexion these and other principal characters of the tragedy stand with medicine, anthropology and natural science. Let us note what Bacon says in the 2nd Chapter of the often-quoted fourth Book of *De Augmentis Scientiarum*. This chapter treats of the doctrine of the human body and Bacon, as touching the body, takes four things into consideration, namely; *Health, Beauty, Strength and Pleasure*. As corresponding thereto he distinguishes the doctrines of *Medecine, Cosmetic, Athletic and Voluptary, (Voluptaria quam Tacitus appellat Eruditum luxum — which Tacitus truly calls educated luxury)*. In that portion which treats of medicine he, evidently for the purpose of not making the matter too complicated, comprises the consideration of the *functions, humours, respiration, sleep, generation, old age* etc., namely that which we now call physiology and the history of evolution. *Cosmetic* is divided into *real* and *unreal*. *Athletic* is also divided into several subsections.

The *Pleasure*-doctrine, finally, comprises the wide field of sensuality and voluptuousness, even to the noblest pleasures of the noblest senses, namely: music, painting, poetry and dramatic art. But, as we see in the tragedy the spirit-doctrine parabolised through the spirit, through Hamlet, Horatio, Marcellus, Barnardo, and Francisco; as we furthermore see in the person of Hamlet the representative of medicine, so shall we find that the remaining portions of the science of the human body, scientifically considered, are represented in their salient features through the remaining characters of the drama, namely:

Real and unreal Cosmetic—through Ophelia and Claudius,	
Athletic	— „ Laërtes and Gertrude,
and Pleasure-doctrine	— „ Claudius, Gertrude, Rosinrance,
Guildensterne, Osricke, the players and the grave-digging clowns.	

Cosmetic or the cultivation of beauty is, as stated, divided by Bacon into real and unreal. *Corporis enim munditia, et decor honestus, recte existimatur promanare à modestia quadam morum, et à reverentia, inprimis erga Deum, cujus creaturæ sumus; tum erga societatem, in qua degimus; tum etiam erga nosmet ipsos, quos non minus, imo magis, quam alios revereri debemus.* (For cleanness and decency of body is rightly esteemed to proceed from a modesty of manners, and from reverence, first of all towards God whose creatures we are; then towards society wherein we live; and then also towards ourselves, whom we ought to reverence not less, but rather more, than others). But of the unreal he says: *Verum adulterina illa decoratio, quæ fucos et pigmenta adhibet, digna certe est illis defectibus, qui eam comitantur.* (But that adulterate decoration, which makes use of dyes and pigments, is well worthy of the deficiencies which always attend it.) According to Bacon's views, therefore, cleanness and decency of the body are intimately connected with cleanness and decency of manners. And to whom are the words: *cleanness and decency of body, proceeded from a modesty of manners, from reverence towards God, society and ourselves* more appropriate than to the loveable Ophelia? Let one consider the mutual warnings of the sister and brother, Ophelia and Laërtes (I. 3). Let one consider the conversation held immediately thereafter with her father and the modest closing-sentence: *I shall obey my Lord*. Let one consider the warnings given by Hamlet in feigned madness to the gentle being (III, 1). Let one remember the smart repartee contained in the nevertheless modest words in the grand dramatic scene (III, 2) and, finally, let one think of her death, reminding one of a sweet flower-fable. From all these let us select only one example. The serious warning of Laërtes to Ophelia (I, 3) begins thus:



*sugar* and *überzuckern*. Should this passage not rather be read as having probably been originally written *surge o're* = overwhelm?)

But the king feels the thrust. He murmurs:

King.

*Oh 'tis true:*

*How smart a lash that speech doth give my Conscience?*

*The Harlots Checke beautied with plaist'ring Art*

*Is not more ugly to the thing that helps it*

*Then is my decde, to my most painted word.*

*O heavy burthen!*

Thus we find following close upon one another the pretence of reading, sham piety, the rouged harlot-cheek, the painted word of the guilty-conscienced King—all unreal cosmetic of body and of soul.

Next comes *Athletic*. Bacon, as he states, takes this science in a wider sense and discusses it from the stand-point of *Agility* and *Endurance*. He divides *Agility* under two headings, viz. *Strength* and *Swiftmess*. *Endurance* is similarly divided, namely into *Patience in natural wants* and *Fortitude under torments*. Under *Strength* he remarks specially on the *stupendous strength of maniacs* (*Maniacorum*); under *Fortitude under torments* the *constancy of some persons under exquisite tortures* (*inter exquisita Tormenta*). In illustration of *Agility* he refers to the diver's art, the *wonderful power of holding the breath*. We tabulate them thus:

<i>Athletica</i>			
<i>Agilitas</i> (Agility)		<i>Tolcrantia</i> (Endurance)	
<i>Robur</i> (Strength)	<i>Velocitas</i> (Swiftmess)	<i>Indigentiarum Naturalium patientia</i> (Patience in natural wants)	<i>Cruciatibus Fortitudo</i> (Fortitude under torments)

We have two tangible examples for the first section, *strength* and *swiftmess*, (1) in the strong but hesitating and slow person of Hamlet and (2) in the weaker but stormy and quick character of Laërtes. Hamlet hesitates and delays revenging the death of the noblest of fathers; Laërtes hurries from a far-off country in order to demand immediate penance for the death of Polonius, the partly good-natured and partly malicious old babbler. Both show their athletics in *jumping, wrestling and fencing* (Hamlet V, 1 and 2): *Dost thou come heere to whine, to outface me with leaping in her grave?* asks Hamlet, when jumping into the grave after Laërtes. They wrestle together in the grave so that the king calls out: *Pluck them asunder!* In the closing

scene they *play* with the foils. But when they are wrestling in the grave Hamlet exclaims:

*Hamlet. I prythee take thy fingers from my throat;  
Sir though I am not Spleenative, and rash,  
Yet have I something in me dangerous,  
Which let thy wiseness feare. Away thy hand.*

Here we find *not spleenative* (quick-tempered) and *rash* in contrast to the quickness of Laërtes.\* But the *dangerous*, which shall let Laërtes' wiseness feare, what other is it if not the *stupendous strength of maniacs* to which Bacon refers? In this scene Hamlet again affects madness. In contrast to the long-windedness of the diver, to which reference is made in the Encyclopedia, stands the directly-mentioned short-windedness of Hamlet. *He's fat and scant of breath!* exclaims the queen in the closing-scene and the king drinks to Hamlet's better breath. The *fortitude under torments* joined with the *constancy under exquisite tortures* which together form the other chief section of *Athletic*, namely *Endurance*, are these not disclosed minutely in the words used by the spirit: *to fast in Fiers?* To *fast* means to want. To *fast in fire* means to want and at the same time to bear torture. Moreover the spirit's phrase: *sulphurous and tormenting Flames* comprises the Latin word *Tormenta*, exactly as Bacon used it. The contrast to the whole athletics, and more especially to this enduring spirit of a hero-king, is found in his whilom wife, queen Gertrude. *Frailty, thy name is woman!* exclaims Hamlet, referring to his mother. The last words said by the spirit before vanishing in the first act aim at impressing on Hamlet the duty of sparing his weak mother. And when the spirit reappears in the third act Hamlet is just appealing to his mother's conscience. Again there is expressed the request to spare her because:

*Conceit in weakest bodies, strongest workes.*

The stress laid on woman's frailty in three such specially prominent parts of the tragedy places the figure of Gertrude in most clear and sharp contrast to the strength of Hamlet, to the nimbleness of Laërtes and to the endurance disclosed by Hamlet's father. This frailty, in short, forms the contrast to that which Bacon calls *Athletic*.

In *the History of Life and Death* Bacon, in addition to the qualities already named (jumping, wrestling and fencing) enumerates the following bodily-exercises, viz.: *Running, Ball-play, Equestrianism*, etc. There is much talk of such also in Hamlet. In Act II, 1, *Tennis* is mentioned, while, in Acts IV and V much is said about *riding, horses, fencing, of foils, daggers* and such-like.



*Voluptaria* (the doctrine of *educated luxury*), the fourth division of *Anthropology*, is dealt with by Bacon far more elaborately than *Athletic*.

These pleasures are classified in the Encyclopedia according to the organs of the senses. To the *Eye* belong painting and the arts directed to *buildings, gardens, clothing, vases, cups, jewels* and the like. To the *Ear* belong *music*, that of *song* and of *wind- and stringed-instruments*. *Sensus hi duo magis casti (these two senses are the purest)*. Then follow the much less esteemed pleasures of the *lower senses*, namely, those of the *nose*, of *palate*, and of *touch*, which are discussed as *ointments, scents, dainties and delights of the table* and, finally, the means of *exciting enjoyment*. At the close it runs: *Cum Artibus Voluptariis Jocularis copulo. Deceptiones siquidem Sensuum, inter Delectationes Sensuum reponendae sunt. (With arts voluptuary I couple arts jocular; for the deceiving of the senses is one of the pleasures of the senses.)* But the art which deceives several senses in an agreeable manner and simultaneously is none other than the dramatic art, or, as may be said in the Baconian sense, the noble dramatic art, inasmuch as it simultaneously deceives and delights the two noblest and purest organs of sense, namely eye and ear. With this neatly turned reference to the dramatic art closes the collective treatment of Book IV which offers so many points of connexion with the noblest work of all noble art—*Hamlet*.

Let us next contemplate the pleasures of the senses, as contained in the tragedy! Simple mention may be made of the fact that parts of buildings, of gardens, that clothing and weapons are spoken of therein. But paintings are also frequently referred to. In Act II, 2: *twenty, forty, an hundred Ducats a piece for his picture in Little*; in Act IV, 5: *Divided from . . . fair judgment, Without the which we're pictures, or mere beasts*, in Act V, 2: *For, by the image of my cause, I see the portraiture of his*. Moreover in the Queen's Chamber, Act III, 4 hang two paintings, the one of the old king Hamlet, the other of his brother Claudius:

*Hamlet. Look here upon this Picture, and on this.*

In Act V the word *cup* is twice used.

Music, that pleasure of the oral sense, is represented by act and speech so often that one may be saved the trouble of enumerating the passages. We find, in addition to the human voice, trumpets, fifes, flutes, drums and cannon-firing, the latter serving to strengthen the drum- and trumpet-music. But, foremost of all, let us consider the passages wherein man is likened to a pipe. This occurs twice in Act III. Hamlet is in conversation with the two courtiers, Rosinrance and Guildensterne,



who have been commissioned by the King to animate Hamlet and at the same time to spy out his mind. One of the players has a flute. Hamlet takes it from him and urges Guildensterne to play thereon. Guildensterne protests repeatedly that he cannot do so. At last Hamlet says to him: *Why looke you now, how unworthy a thing you make of me: you would play upon me; . . . Why do you thinke, that I am easier to bee plaid on, then a Pipe?* And in the same scene quoth Hamlet to Horatio:

*Hamlet.* *And blest are those,*  
*Whose Blood and Judgement are so well co-mingled,*  
*That they are not a Pipe for Fortunes finger,*  
*To sound what stop she please.*

Just such another comparison appears in Bacon's chapter on the human body (IV, 2), wherein he begins to discuss medicine: *Varia ista et subtilis corporis humani compositio et fabrica efficit, ut sit instar organi musici operosi et exquisiti, quod harmonia sua facile excidit.* (This variable and subtle composition and structure of man's body has made it as a musical instrument of much and exquisite workmanship, which is easily put out of tune.) Hamlet, likewise in the above-named passage, calls the flute he holds in his hand *this little Organe*, so that he uses not only the same thought but also the same word *Organe* (*Organum*). Man is an *organ* that it is difficult to play upon and easy to put out of tune. Bacon continues: *And therefore the poets did well to conjoin music and medicine in Apollo, because the genius of both these arts is almost the same; for the office of the physician is but to know how to stretch and tune this harp of man's body that the harmony may be without all harshness or discord. (Atque in eo consistat plane Medici officium, ut sciat humani corporis Lyram ita tendere et pulsare, ut reddatur concentus minime discors, et insuavis.)* Therefore therein, as herein, the physician is shown as looking upon comparison as essential.

Now to the senses of smell and of taste!

In Act III, 1, mention is made of *salve*, and of *sweet breath* and *perfume*. Ophelia's madness and death are surrounded with flower-scents. Finally, the pleasures of the table are referred to in connexion with the gluttonous King, and this in almost every act. It is specially declared that he has a never-ending thirst. He is always wishing to drink to the health of somebody or something. Hamlet's long speech about drunkenness is also aimed at him. This speech which covers 26 lines of the earlier Quarto-Edition is cut down to 4 lines in the later Folio-Edition. However, we have seen in *the Tempest* that its author classes those who are morally deficient and drunkards among the human-

animal intermediate-forms (monstrosities) and this is equally the case in *Hamlet*. The bloodthirsty, voluptuous drunkard, Claudius, is compared to a goat-hoofed *Satyre*. In the monologue of the first act, where Hamlet likens his father to the sun-god, he compares his uncle with man-beast; *Hiperion to a Satyre!* The spirit also expresses itself in the same sense when telling of the murder:

*Hamlet. Mine uncle!*

*Ghost. I that incestuous, that adulterate Beast.*

But not only do we hear in these words of the lowest-pleasure of the senses, that of feeling, namely licentiousness, being placed in the foreground. Such portrayals are frequent. One may be spared detailing them. Only two prominent passages need be mentioned. As touching Claudius, the spirit describes animal pleasure with exactly the same characteristic word as that used by Bacon (IV, 2) concerning the Cornelius Tacitus-precedent. Bacon adds to the word *Voluptaria* (*doctrine of pleasure*) the following phrase: *quam Tacitus appellat Eruditum luxum* (*which Tacitus calls educated luxury*). And the spirit in *Hamlet* says:

*Ghost. Let not the Royall Bed of Denmarke be  
A Couch for Luxury and damned Incest.*

There *luxus*, here *Luxury*. Both are used in the sense of Bacon and of Tacitus. And the other noticeable passage is that where Hamlet in the grand scene (Act III, 4), in warning the queen, calls to her as farewell:

*Hamlet. Good night, but go not to mine Unkles bed,  
Assume a Vertue, if you have it not. . . .*

The son here addresses his own mother with regard to sensuality as her soul's physician.

Lastly we have the *arts of merry deceiving of the senses*. Well, in *Hamlet* they form the central point of the whole play. In Act III, sc. 2 it is a play within a play, a stage upon a stage. From Polonius' lips we have the long enumeration: *Tragedie, Comedie, Historie, Pastorall: Pastoricall-Comicall-Historicall-Pastorall: Tragicall-Historicall: Tragicall-Comicall-Historicall-Pastorall* (II, 2). We find such words as: *pantomimic, play the fool, jest, jester*. Puns are found everywhere and even the *Clownes* crack jokes and ask each other riddles. What are these, if not *merry arts*? The most striking fact, however, is that the dramatic art plays a part not only in the interpolated dramatic-piece but also that it is placed in the foreground in two longish scenes. Shortly before the beginning of the play within the

play (III, 2) Hamlet tells the players a number of rules that every good actor may even now bear in mind. Again, at the end of the second act he declaims a number of verses from an older tragedy to the players standing around him. We see that Hamlet, with good memory, practices the art of declamation and that he is a fine judge, theoretically, of the dramatic art. Quite in the same sense does Bacon, shortly after comparing the human body to a musical instrument that is easily put out of tune, advise doctors to occupy themselves with subsidiary matters tending to rejoice the heart. Bacon supplements the advice by adding that there have been physicians who as poets, antiquarians, critics, orators, statesmen, or theologians surpassed the reputation gained by them in their own special calling. Thus, too, is Hamlet an excellent amateur player and poet. He is the writer of the celebrated verses contained in Ophelia's letters. He composes a lot of verse for the piece to be played before the king. But still more than all this speaks the fact how skilfully he plays the fool before the king and court. Equally interesting is the Hamlet-Bacon-concord in respect of the players declamation in Act II, 2. At Hamlet's request the first player declaims the passage where Hecuba laments over the death of her husband, king Priam. The player changes colour and has real tears in his eyes. And in the long monologue that follows at the close of the act Hamlet laments his want of feeling and energy while the mime himself was weeping:

*And all for nothing?*

*For Hecuba?*

*What 's Hecuba to him, or he to Hecuba,*

*That he should weep for her?*

The parallel to this closing monologue is found at the close of the sixth book of *De Augmentis Scientiarum*. This book discusses the communication of thought and treats of two supplements in the last chapter, namely: the doctrines of criticism and of education. The author speaks therein of a special kind of educational method:

*Atque est res, quae si sit Professoria, infamis est; Verum disciplinaria facta, ex optimis est. Intelligimus autem Actionem Theatralem. Quippe quae memoriam roborat; vocis et pronunciationis tonum atque efficaciam temperat; Vultum et gestum ad decorum componit, Fiduciam non parvam conciliat, denique oculis hominum juvenes assuefacit.*

*(It is a thing indeed, if practised professionally, of low repute; but if it be made a part of discipline, it is of excellent use. I mean stage-playing: an art which strengthens the memory, regulates the tone and effect of the voice and pronunciation, teaches a decent carriage of the countenance and gesture, gives not a little assurance, and accustoms young men to bear being looked at.)*

Then Bacon relates an episode from Tacitus. A certain Vibulenus, formerly an actor, served in the Pannonian legion. This Vibulenus, having stirred up a revolt against the prefect Blaesus, had been thrown into prison and rescued by his comrades. He then held a speech to the troops in which he accused the prefect of having murdered his brother. *Answer, Blaesus, where didst thou cast his body?* The horror-struck soldiers are about to slay the prefect when it transpires that there is no word of truth in the matter, inasmuch as Vibulenus never had a brother. *He played the whole thing as if it had been a piece on the stage. (Ille vero rem totam, tanquam fabulam, in scena peregit.)* And then the phrase:

*Sed quis fratri meo vitam, quis fratrem mihi reddit?*

*(But who shall restore life to my brother, or my brother to me?)*

is in its double-question a counterpart to:

*What 's Hecuba to him, or he to Hecuba?*

To the actor-soldier, Vibulenus, the words of Hamlet: *What's Hecuba to him?* would equally apply.

We have now become acquainted with three books of *De Augmentis Scientiarum* which clearly close in direct connexion with the Shakespearian dramatic art. At the end of the second book we find the three parables of *Pan*, *Perseus* and *Dionysus* and then there are those words with which Bacon breaks off: *Verum in Theatro nimis diu moramur* (*But we stay too long in the theatre*). At the close of the fourth book we found the comparison between the glow-worm's light and other illuminating matters; this corresponds with the final words of the spirit before vanishing in the first act. At the end of the sixth book we find in Vibulenus the unmistakeable counterpart to the *first-player* in *Hamlet*.

After having shown the connexion between the *Tragedie of Hamlet* and Bacon's spirit-doctrine, after having found that all four individual parts of the science of the human-body (medicine, cosmetic, athletic and voluptaria) are fully represented in *Hamlet* (and all strictly in the Baconian sense), let us now proceed to further justify the assertion put forward by producing evidence to prove that Hamlet is the physician after the manner Bacon imagines an ideal physician should be.

#### 4. THE DEFECTS IN MEDICAL SCIENCE.

That Hamlet appears in the first act in the character of a naturalist and physician has been sufficiently emphasised. The present

aim is to furnish evidence to show that he always appears in the other acts, and invariably in harmony with Bacon's views thereon, in the character of a physician who bases his science on investigations into nature, that he is, in short, a parabolically-invented counterpart to the author of the *Idea Medicinæ Philosophicæ*, in short to Severinus Danus.

If the three sister-sciences, Cosmetic, Athletics and Pleasure-docrine, presented so many points of comparison between *Bacon* and *Hamlet*, the fourth science, that of medicine, as the most distinguished and comprehensive, offers still more parallels. It is to this, moreover, that Bacon devotes the by far greatest part of his chapter on the human body, (*De Augm. Sc. IV, 2*). But the greatest space of this section is, in its turn, devoted to the science of the medicine of the future, that is to say to those branches thereof which were missing in his day. And all these missing items (*Desiderata*) are referred to in the tragedy of *Hamlet*.

According to Bacon, medicine has three principal duties or subsections, namely *the Preservation of Health, the Cure of Diseases, and the Prolongation of Life*. There are few deficiencies in the first-named, therefore Bacon treats of it curtly. Much is wanting in the second part. He mentions:

*Medical Reports (Narrationes Medicinales).*

*Comparative Anatomy (Anatomia comparata).*

*Vivisection (Anatomia Vivorum).*

*The Treatment of Diseases pronounced Incurable (De curatione morborum habitorum pro insanabilibus).*

*The Means for rendering Death easy to the Body (De Euthanasia exteriore).*

*Authentic Medicines (De Medicinis authenticis).*

*The Imitation of Natural Hot Springs (Imitatio Thermarum naturalium).*

*The Physician's Clue, sc. Natural Philosophy. (Filum medicinale),*

Of the first-named missing feature mention is, as we have seen, made in Act I of *Hamlet*. It is at that place where Hamlet calls for *my Tables, my Tables!* and makes notes therein respecting the conduct of his uncle. One might imagine that this idea, which emanates from Hippocrates and Bacon as a medical suggestion, is far removed from the train of thought running through *Hamlet*, which is of psychological and pantomimic, rather than of medical character. But we have seen how all these sciences run in Baconian lines, into one great whole, namely Anthropology. And when we find all the other above-named defects in this science referred to in the tragedy, and that in the same order of reference, we can no longer doubt that the same thoughts were at work in both cases.



The second defect is the want of a *Comparative Anatomy*. We moderns understand under this term the comparison of the whole and of individual parts of the bodies of animals which are more or less akin to each other. Bacon means by the term the differences in form in different human beings, therefore differences between beings of the same species. Naught else but this is meant by Hamlet, in the grave-yard scene (Act V, 1), namely: Comparisons between various human skulls; attempts to guess whether this or that skull belonged to a politician, a courtier, a lawyer or a merry-andrew.

A third defect is that of *Vivisection*. Let us condense Bacon's views thereon! Anatomy practised on the living is something inhuman. Nevertheless we are bound to admit that very many anatomical details which, taken from the medical standpoint, are necessary to a knowledge of our bodies can never be learnt by a dissection of the dead. Thus vivisection serves humanity in its turn and we cannot dispense with it. We must, however, confine it to living animals, which will allow of drawing comparison with human nature. In Bacon's time rats were, probably, the principal objects of such experiments; at least Hamlet's exclamation in Act III, Scene 4 suggests the fact: *How now a Rat? dead for a Ducate, dead*. The situation is as follows, viz.: Immediately after the effect of the play Hamlet visits his mother at her request. Polonius listens, with the assent of the queen, behind an arras. Hamlet arrives. Mother and son mutually reproach each other:

*Hamlet. Come, come, and sit you down, you shall not budge:  
You go not till I set you up a glasse,  
Where you may see the inmost part of you?*

The older editions contain the directions: *Locks the door*. In the Folio-Edition the mother's cry of fear follows immediately on the above, namely:

*Queen. What wilt thou do? thou wilt not murder me?  
Helpe, helpe, ho.*  
*Polonius. What ho, helpe, helpe, helpe.*  
*Hamlet. How now, a Rat? dead for a Ducate, dead.*  
*Polonius. Oh I am slainc. Killcs Polonius.*

The thrust is given through the arras. The symbolically-meant phrase of Hamlet: *Where you may see the inmost part of you!* is understood literally by his mother, whereas Hamlet is about to undertake a vivisection of her soul. Hence we find in a previous scene the words: *I will speak Daggers to her, but use none*. Hence, too, the queen's words. *O Hamlet, speake no more, thou turnst mine eyes into my very soule*. Hence, too, her exclamation: *These words*



like Daggers enter in mine cares. Hence, finally, her lament: *O Hamlet, thou has cleft my heart in twaine*. Thereupon, Hamlet still continuing the moral vivisection, answers:

*Hamlet. O throw away the worser part of it,  
And live the purer with the other half.*

As Hamlet's father represents the spirit so does Hamlet's mother, parabolically speaking, serve to illustrate the weak, frail body on which the physician here practices a metaphorical vivisection. In fuller confirmation of this view we twice find other, similar concordance with the thoughts set forth in the science of Bacon. In the passage in *De Augmentis Sc.* where he refers to the missing science of vivisection he says that much which remains a sealed book in the corpse is in the living body made far more clear to the eye, (*possint esse conspicui*). Exactly in this sense does Hamlet act when his mother imagines that he will use the knife on her because he says that he will make her *inmost part* visible. The dissection of the heart has also its Bacon-parallel, namely where he speaks of the softening of dried up portions of the body in his *History of Life and Death* in the sense of strengthening and rejuvenating them; he opens a passage by relating the manner in which Medea made Pelias young again. She cut the old man's body in pieces and boiled them with certain herbs in a pot. Bacon rejects the cutting-in-pieces but suggests that a certain amount of seething might be applicable. He continues: *Attamen etiam Concisio in Frusta adhibenda aliquatenù videtur non Ferro, sed Judicio!* (*But yet the cutting to pieces [not indeed with a knife, but with the judgment] may in some sort be useful!*) Not with the knife but with the judgment does Hamlet dissect his mother's heart and thereupon he advises her how to improve herself and become young again. That the train of thought contained in the drama is a parabolised vivisection is evident from the exclamation: *a rat!* Hamlet tells his mother that he will, morally speaking, vivisection her. She believes that he intends to murder her. At the same moment Hamlet (as Bacon recommends in his science) turns away from the human being and practices on — a rat. This accords, too, with Hamlet's answer to the king's question anent the play:

*King. What do you call the Play?*  
*Hamlet. The Mouse-trap: Marry how? Tropically:*

Thus Hamlet seeks to catch mice with the play as his trap and, as he believes that it is the king with his half animal lusts who lurks behind the arras, he thinks to have the *rat* in his power.

Concerning the next deficiency, *the Cure of Diseases* which are described as incurable, Bacon says that exceptionally-skilled and high-minded physicians are necessary thereto. Hamlet is about to relieve his mother from an evil that is difficult of cure. If we take a few Baconian sentences which soon follow on that which has already been quoted we find a scientific key to the close of the grand scene between mother and son. Bacon says that a medicine cannot work immediately and by one exhibition. In like manner a speech only once, or even several times, repeated will not suffice to relieve one of an inborn vice. *Verum quae in Natura eximie possunt et pollent, sunt ordo, prosecutio, series, vicissitudo artificiosa.* (*It is order, pursuit, sequence, and skilful interchange of application, which is mighty in nature.*) The verses which follow on Hamlet's *and live the purer with the other half* run:

*Hamlet. Good night, but go not to mine Unkles bed,  
Assume a Vertue, if you have it not, refraine to night,  
And that shall lend a kind of easinesse  
To the next abstinence . . .*

The older Quarto-editions also contain the following words which are not contained in the Folio-edition, namely:

*. . . the next more easy;  
For use almost can change the stamp of nature . . .*

These thoughts are again entirely congruent, for Bacon, too, speaks simultaneously of the curing of both body and soul, of healing sickness as well as vice. He also recommends regular repetition and endurance and speaks of the mighty effects of a right use upon our nature.

A further deficiency is the *Means for rendering Death easy to the Body (Euthanasia)*. Bacon tells of the beautiful, easy death of Antonius Pius, who was snatched away as it were by a *deep and pleasant sleep*. Just as gently and painlessly was Hamlet's father killed in the orchard through the dropping into his ear of a poison that acted with lightning effect. But Bacon distinguishes between *that Euthanasia which regards the preparation of the soul (quae animae praeparationem respicit)* and the *Euthanasia exterior (the easy dying of the body)*. Hamlet makes precisely the same distinction. Hamlet's father died quickly, but without the preparation of the soul, i. e. with external but not with internal Euthanasia. For this cause when Hamlet is about to slay his uncle while the latter kneels praying he stays his hand. It seems to him to be no vengeance to send the murderous king to his account with so well-prepared a soul. He must die in the midst of his sinful lusts:

*Hamlet. When he is drunk asleepe: or in his Rage . . .*

He must be engaged on some vice, be gambling or cursing—then Hamlet will slay him.

We have now seen how five principal deficiencies in medicine find expression in *Hamlet*. Let us now approach the last and most distinguished of such defects: *Desideratur nimirum Philosophia naturalis vera et activa, cui Medicinæ Scientia inædificetur.* (*A true and active Natural Philosophy for the science of medicine to be built upon.*) But we find natural philosophy, and always in the Baconian sense, in every page, we might say in every verse, of *Hamlet*. The speeches of all the characters in the play are filled with Baconian natural philosophy and, most of all, in those of the leading figure, Hamlet. The spirit-scenes are already in the field of natural science as taught in the Encyclopedia and in *the History of Life and Death*; many of the medicinal details are closely bound up with natural science and now we shall find, through a number of striking examples, how all branches of Bacon's search into nature find their echo in *Hamlet*, how they are always in friendly harmony with the poetic thoughts and never—not in one single instance—in contradiction therewith.

The enumeration thereof will follow the same order as that of the drama.

Act I, 1. *Barnardo.*                      *Last night of all,  
When yond same Starre that's Westward from  
   the Pole  
Had made his course illumine that part of Heaven  
Where now it burnes . . .*

Seven words bearing the colouring of natural science in these few lines! We have an astronomical fixing of the time before us, but the most important expression, from the scientific point of view, is found in the verb *burnes*. In Bacon's *Theory of the Heaven (Thema Cocli)* we read: *My Theory affirms that the stars are real flames. (Sidera veras flammas esse.)*

Act I, 1. *Horatio.*    *As stars with trains of fire, and dews of blood,  
Disasters in the sun; and the moist star,  
Upon whose influence Neptune's empire stands,  
Was sick almost to doomsday with eclipse.*

Comets, sun-spots, lunar-eclipse, the influence of the moon on the ocean, its ebbs and floods, moreover, the medical comparison of the eclipse with sickness—all this is crowded into four lines and agrees entirely with Bacon's views as set forth in his *Thema Cocli* and in his treatise *On the Ebb and Flow of the Sea (De Fluxu et Refluxu Maris)*.

We quote the following three passages on account of the many natural-science-thoughts contained therein:

Act I, 3. *Lacrtes. The Canker Galls, the Infants of the Spring,  
Too oft before the buttons be disclos'd,  
And in the Morne and liquid dew of Youth,  
Contagious blastments are most imminent.*

Act I, 3. *Polonius. I, Springes, to catch Woodcocks. I doe know  
When the Bloud burnes, how Prodigall the Soule  
Gives the tongue vowes: these blazes, Daughter,  
Giving more light then heate; extinct in both,  
Even in their promise, as it is a making;  
You must not take for fire.*

Act I, 4. *Hamlet. Since nature cannot choose his origin.*

Act I. 5. Quoth the spirit to Hamlet:

*Ghost. I could a Tale unfold, whose lightest word  
Would harrow up thy soule, freeze thy young blood,  
Make thy two eyes like Starres, start from their Spheres,  
Thy knotty and combined locks to part,  
And each particular haire to stand an end,  
Like Quilles upon the fretfull Porpentine:*

This exact description of extreme mental excitement corresponds with that which we have already taken cognisance of in considering the third rule of *the History of Life and Death* concerning the qualities of the spirit. When the spirit has the desire to take flight and is entirely detained it compels the former parts to assume new forms. The eyes become more prominent through the swelling of the spirit; the locks divide themselves; the hair assumes fresh forms, each particular one stands on end. The *Like Quilles upon the fretfull Porpentine*, which might almost cause us moderns to smile, is in reality the most drastic simile for internal excitement in the Baconian sense, for we read in his *Historia Densi et Rari (History of Dense and Rare): Complura animalia per ferociam erigunt cristas, et pilos, et plumas: quod fit ex contractione cutis per tumorem spirituum.* (Many animals when angered erect their combs, hair and feathers. And this proceeds from a contraction of the skin by the swelling of the spirit.) In the next sentence he says that turkey-cocks swell out very considerably and erect their feathers, like a mane, when enraged (*irati*).

The poison which is so vividly described in: *That swift as Quick-silver, it courses through the Natural Gates and Allies of the Body*

is called *Hebenon* by the poet. The same herb, Henbane, (*Hyoscyamus*,) is classed under the Opiates and narcotics in *the History of Life and Death*.

The surgical simile at the end of the first act also finds its counterpart in Bacon's writings.

Act I, 5. *Hamlet. The time is out of ioynt: Oh cursed spight,  
That ever I was borne to set it right.*

When only 21 years old Francis Bacon had already written a short treatise (it was not printed until 150 years later) in which he says that probably the man to improve *the diseased estate of the world* would be Francis, the Duke of Anjou and Brabant. We next read: *We do plainly see in the most countries of Christendom so unsound and shaken an estate, as desireth the help of some great person, to set together and join again this peeces asunder and out of joint.* The state of matters is described on both sides as unsound. Here, as in *Hamlet*, it is the question of help on the part of an individual; here, as therein, the medical comparison is completed by the characteristic *out of joint*.

When, in the second act, the king commissions the two courtiers Rosincrance and Guildensterne to cheer *Hamlet* up, his language also bears a medical colouring. The king speaks of *Hamlet's transformation*; he desires to find a *remedy* and the courtiers take leave while expressing the hope that *Heaven make our presence and our practices Pleasant and helpfull to him.*

Specially noticeable is the fact that the state of health of one person who is only mentioned (and that conversationally) twice in the play, is exactly described in both instances. The old king of Norway is combined, in Act II, 2, with the words *Sickness, Age, Impotence*, while we have already heard, in Act I, 2, that he was *Impotent and Bedrid*. Both of these qualities are printed in large type in the Folio-Edition.

Let us consider the verse contained in *Hamlet's* letter to Ophelia:

Act II, 2. *Doubt thou, the Starres are fire,  
Doubt, that the Sunne doth move:  
Doubt Truth to be a Lier,  
But never Doubt, I love.*

The first line says, in concord with the previously-mentioned Bacon-Shakespeare-passages, that the stars are real flames. The second declares the sun to move — that is round the earth! That might raise a doubt in our minds. But Bacon had not fully acknowledged the theory of Copernicus in his own scientific writings. As a man of thirty he ridiculed *these new carmen which drive the earth about* in his *Praise of Knowledge*. And in the essay *Of Wisdom for a Man's Self* he



says with regard to the earth: *for that only stands fast upon his own centre*. Hamlet and Bacon therefore think the same, even down to their scientific errors.

The signature to the above-named love-letter runs: *Thine, whilst this Machine is to himc*. Here we find the human body compared to a machine one and a half centuries before De Lamettrie issued his chief work, *L'homme machine (Man, a machine)*.

This self-same scene shows us conversationally the last form of spirit-motion, namely the creation of new organisms, as such is discussed in the third rule of *The History of Life and Death*. When the spirit takes action but is detained against its will the firmer portions (of the body) take on new forms, (see the changes in the conformation of eyes, hair, the swelling of the comb, feathers, porcupine-quills a. s. o. to which reference has been made above). It even creates new life. This creation, without eggs or seed, which is simply due to the motions of the spirit brought about by warmth, this *Generatio aequivoca* — an error in the science of that period — falls from the mouth of Hamlet:

Act II, 2. *Hamlet. For if the Sun breed Magots in a dead dogge . . .*

And then forthwith to Polonius:

*Hamlet. Have you a daughter?—Let her not walke i'th'Sunne: Conception is a blessing, but not as your daughter may conceive.*

Here is first the creation of new beings through corruption and heat, then the attempt made in feigned madness to extend this creative power, as attributed to the sun alone, to the highest form of animal life, namely to man.

It is certainly true that, in order to be able to introduce such an assertion into a drama, it was necessary to put it into the mouth of a character who was mad or, at least, feigned to be so. Thus it is that we find so often in the mouths of the Shakespearean fools, as in this instance, the highest wisdom expressed, under the form of madness, or by such as the half-childish Polonius. That this inference is the correct one is shown by the comments of Polonius immediately following thereon. These words, in the quaint form (hovering between prose and blank verse) in which they are couched in the Folio-edition of 1623, run as follows:

*Polonius. How pregnant (sometimes) his Replies are?  
A happinesse,  
That often Madnesse hite on,  
Which Reason and Sanitie could not  
So prosperously be deliver'd of.*



And in the same sense:

*Polonius. Though this be madness,  
Yet there is Method in 't.*

It contains, in truth, like every verse and every word in *Hamlet*, the whole method of the highest science as known to that period, for every step forward in the drama is equivalent to a step forward in parabolically versified science in the sense of Francis Bacon.

In Act II, 2 the courtiers Rosinrance and Guildensterne are thus greeted by Hamlet:

*Hamlet. What have you my good friends, deserved at the hands  
of Fortune, that she sends you to Prison hither?*

*Guildensterne. Prison, my Lord?*

*Hamlet. Denmark 's a Prison.*

*Rosinrance. Then is the World one.*

*Hamlet. A goodly one, in which there are many Confines, Wards,  
and Dungeons; Denmarke being one o' th' worst.*

*Rosinrance. We think not so my Lord.*

*Hamlet. Why then 'tis none for you; for there is nothing either  
good or bad, but thinking makes it so: to me it is a prison.*

*Rosinrance. Why then your Ambition makes it one: 'tis too  
narrow for your minde.*

*Hamlet. O God, I could be bounded in a nutshell, and count  
my selfe a King of infinite space.*

The word *Denmarke* occurs about twenty times in the tragedy. But at the place where it is reproduced above in different type it is emphasised in the Folio-edition by italics, for this is the passage which gives parabolically the explanation of the word. *Denmarke* means in English not only the land (or mark) of the Danes but also the land (or mark) of dens or caves. Now, the cave which Hamlet has here in mind plays an important part in Bacon's philosophy. Aphorism XLII in the first book of the *New Organon* mentions, as one of the chief errors to which mankind is subjected, the *Idols of the Cave*: *Idola Specus sunt Idola hominis individui. Habet enim unusquisque (præter aberrationes Naturæ humanæ in genere) Specum sive cavernam quandam individuum, quæ lumen Naturæ frangit et corrumpit.* (*The Idols of the Cave are the idols of the individual man. For every one besides the errors common to human nature in general has a cave or den of his own, which refracts and discolours the light of nature.*) In book V, chapter 4 of his *Encyclopedy*, *De Augmentis Scientiarum*, Bacon carries out this word-painting still more clearly. Herein, likewise, he speaks of the *Idols of the Cave*. He adds the well-known allegory

of Plato and says: If a child has been brought up in an underground cave until maturity and then comes suddenly to the surface and to day-light it is unavoidable that a number of strange and erroneous impressions will arise in him. Then, to further quote Bacon verbatim: *Now we, although our persons live in the view of heaven, yet our spirits are included in the caves of our own bodies. (Nos vero scilicet sub aspectu coeli degimus, interca tamen animi in cavernis corporum nostrorum conduntur.)* Therefore the body constitutes the *cave* or *den* of the spirit!

It is in this sense that Julia, on hearing that Romeo has slain her cousin, Tybalt, compares the body of her beloved to a fair *cave* in which a horrid soul, a dragon, dwells:

*Romeo and Juliet, III, 2:*

*Nurse. O Serpent heart, hid with a flowering face.*

*Juliet. Did ever Dragon keepe so faire a Cave?*

*Cave* serves as picture of the body. It is in the same sense that Hamlet uses the word *den* when he, as physician, combines it with the word *marke* and calls it *prison* and *dungeon*. Directly afterwards he says his spirit could be *bounded in a nutshell*. But as this nutshell of the body is the external shell of his spirit, so also is *Denmarke* the cave-mark, the body of his spirit. Thus Hamlet mirrors Plato's thought exactly, but still more emphatically that of Bacon. The two Courtiers may think that Hamlet speaks of the kingdom of *Denmarke*; the prince lets them think so and calmly philosophises on. It is in the same sense that this word *Denmarke* must be taken when it is used in

Act I, 4. *Something is rotten in the State of Denmarke.*

It is in this sense that we may continue to understand *Denmarke* in: *voyce of Denmarke, the whole care of Denmarke, Denmark's health, And let thine eye looke like a Friend on Denmarke* — a request which is especially appropriate to Hamlet, the physician, if we translate *Denmarke* with body, and this the more so as the word comes from the mouth of queen Gertrude, the representative of the frail human body.

And this word *Denmarke* is nearly always personified. It gives besides an explanation as to the title of the play. We understand therefrom why the tragedy is not simply called *Hamlet*, or *Prince Hamlet*, but *The Tragedie of Hamlet, Prince of Denmarke*. It is The tragedy of Hamlet, the Prince of the Den-Mark, the tragedy of Hamlet, the physician, the prince of the human body. All this is in full accord with the previously-mentioned parabolising of the Danish physician, *Severinus Danus*, by the melancholy Dane.

Again, for the words *there is nothing either good or bad* we find ample commentary in the Aphorisms *Of the Coulers of Good and Evill* which appeared in 1597 in a little volume with the first *Essays*.

*But Thinking makes it so: to me it is a prison.* Thus it runs on in *Hamlet* and also in a Mask (now in Spedding's edition) which Bacon wrote anonymously at the end of the 16th century for a court-festival given by the Earl of Essex, wherein we read: *There is no prison to the prison of thoughts.* And how appropriate are the words: *'tis too narrow for your minde* to the prison of the thoughts, to the prison of the spirit, to that which the human body really is.

The speech of Hamlet that follows soon after, in which he gives expression to his dissatisfaction at and philosophises anent the gloriousness and nothingness of man, contains quite a number of Bacon-similes. A single one of them will suffice: *What a piece of work is a man!—the beauty of the world!* And in the parable of *Pan*, Bacon says: *Deliciæ enim Mundi, Animæ viventium sunt* (the souls of the living are the delights of the world), while Hamlet's melancholy denies the delights with the identical word employed by Bacon in its Latin form: *Man delights not me.*

The conversation is directed at this point to the approaching players. *Rosinrance.* *If you delight not in Man, what Lenton entertainment the Players shall receive from you!* One sees how the dramatic art is reckoned to anthropology in *Bacon*; thus, also in *Hamlet* it crops up for the first time in direct connexion with the philosophy concerning man.

We have already discussed the appearance of the players and Hamlet's declamation. The long monologue which forms the close of the second act contains the well-known words: *for Hecuba.* In order to show the natural-philosophy and medical colouring contained in this soliloquy let us simply enumerate the number of names of parts of the human body which, in addition to the terms *voice, function, life, spirit*, are mentioned. These are: *visage, eyes, ear, pate, beard, face, nose, throat, lungs, liver, gall, heart, brain, tongue, organ.*

How Bacon liked to think about a language without words is known to us already. Such is likewise the case with Hamlet. Near the close of the monologue he decides to test his uncle by the performance of a play wherein a similar murder shall be introduced:

*For Murther, though it have no tongue, will speake  
With most myraculous Organ.*

In the conversation with Ophelia we hear from Hamlet's mouth: Act III, 2: *Hamlet.* *For vertue cannot so innoculate our old stocke, but we shall rellish of it.* How much Bacon thought of grafting (innocula-

ting) and what an important part the skilful exercise thereof plays in his science will be seen on close examination into the comedies. In the same scene we read:

Act III, 2. *King.* *How fares our Cosin Hamlet?*

*Hamlet.* *Excellent Ifaith, of the Camclions dish: I cate the Ayre promise-cramm'd, you cannot feed Capons so.*

But that the chameleon feeds on the air is no simple creation of the poet's brain. It was the scientific belief of that period, for Bacon in § 360 of his natural history, *Sylva Sylvarum*, writes anent the chameleon: *He feedeth not only upon air (though that be his principal sustenance) . . .*

Preparations for the play are being made. His mother calls to Hamlet to near her,

*Hamlet.* *No good Mother, here's Mettle more attractive.*

A stronger magnet is present; he lies down at Ophelia's feet.

And the play within a play, the murder of Gonzago, bears throughout a stamp of natural science. The mimic royal-pair reckon their thirty-years' marriage according to the transit of sun and moon:

*Full thirtie times hath Phoebus Car gon round,  
Neptune's salt Wash and Tellus Orbed ground:  
And thirtie dozen Moons with borrowed shene,  
About the world have times twelve thirties beene . . .*

The mimic king declares himself to be sick unto death in the following words:

*King.* *My operant Powers my Functions leave to do!*

Quite in the sense of this *operant* we find in *The History of Life and Death* no less than nine sections furnished with superscriptions beginning with the words: *Operatio super . . . (The Operation upon . . .)*, namely, the effect on spirit, blood, humours, intestines, nourishment, whereby the strength of the functions (*Functionum Robur*) are to be increased and the prolongation of life (*Prolongatio Vitae*) be aimed at. Thus we find here: *Operatio*, *Functiones* and *Robur* and there: *operant*, *Functions* and *Powers*, and these in each instance in close connexion with the duration of human life.

We have already considered the grand scene (Act III, 4) between mother and son which appears to begin with vivisection and ends in a moral treatment of the soul. It is also connected by many details with medicine and natural science.

Hamlet points to the portraits of both kings which are hanging on the wall and asks his mother how it is possible, after having loved a so god-like man, to love so animalised an one.

*Hamlet. Eyes without feeling, feeling without sight,  
Ears without hands or eyes, smelling sans all,  
Or but a sickly part of one true sense  
Could not so mope.*

This dwelling on one or more of the senses is, again, entirely in agreement with Bacon's philosophy. Hamlet weighs the powers of a fraction of an individual one of our five senses.

The spirit appears in the chamber. It is visible and audible to Hamlet but not perceptible to his mother.

*Queen. Alas, how is't with you?*

— — — — —  
*Forth at your eyes, your spirits wildly peepe,  
And as the sleeping Soldiers in th'Alarme,  
Your bedded haire, like life in excrements,  
Start up, and stand an end.*

This, from a natural-philosophical point of view, forms the supplement to the effect of fear and horror as we saw it in Act I, 5. There the spirit of the father says:

*I could a Tale unfold, whose lightest word  
Would harrow up thy soule, freeze thy young blood,  
Make thy two eyes like Starres, start from their Spheres,  
Thy knotty and combined locks to part,  
And each particular haire to stand on end,  
Like Quilles upon the fretfull Porpentine.*

Here his mother says: *Forth at your eyes, your spirits wildly peepe*, adding: *Your bedded haire, like life in excrements, start up, and stand an end.*

Here, as there, we find the explanation contained under the third Rule at the close of the *History of Life and Death*. The spirit of him who is excited in his soul seeks to take flight (in this instance through eyes and hair) but, being detained, develops new forms of organism or even new life, for, according to Bacon's theory, worms are born out of putrefying matter through the motions of the spirit.

In Act IV, 3 the king asks: *Now Hamlet, where's Polonius?*

*Hamlet. At supper . . . not where he eats, but where he is eaten,  
a certaine convocation of worms are e'ne at him . . . We fat all creatures*

else to fat us, and we fat our selfe for Magots. Your fat King, and your leane Begger is but variable service to dishes, but to one Table that's the end.

King. Alas, alas!

Hamlet. A man may fish with the worm that hath eat of a King, and eat of the fish that hath fed of that worm.

King. What dost thou meane by this?

Hamlet. Nothing but to shew you how a King may go a Progresse through the guts of a Begger.

This passage corresponds in train of thought exactly with the first section of that chapter of the *History of Life and Death* which bears the superscription: *Alimentatio (Nourishment)*. It runs: *Alimentum erga Alimentatum debet esse Naturae inferioris, et simplicioris substantiae: Plantae ex Terrâ et Aquâ nutriuntur; Animalia ex Plantis; Homines ex Animalibus.* (*Nourishment should be of an inferior nature and a simpler substance than the body nourished. Plants are nourished by earth and water; animals by plants, men by animals.*) Hamlet tells us in accord with this doctrine that the higher animals find their nourishment in those of lower type; man feeds on the fish, the fish on the worm. Inasmuch as the worm in its turn feeds on the remains of the dead human body, the circulation of matter becomes completed by returning back to itself. The circuit is produced thus: man—fish—worm—man. Here we have at the same time a frightfully drastic example of the durability and of the circulation of matter as taught in the first of the closing-rules of the *History of Life and Death* wherein we are told that nothing is lost, that everything passes into some other body.

Two other examples are found in the graveyard-scene at the beginning of the last Act.

Act V, 1. Hamlet. To what base uses may we retorne Horatio. Why may not Imagination trace the Noble dust of Alexander, till he find it stopping a bung-hole.

Horatio. 'T were to consider, to curiously to consider so.

Hamlet. No faith, not a iot. But to follow him thether with modestie enough, and likelihood to lead it; as thus. Alexander died: Alexander was buried: Alexander returneth into dust; the dust is earth: of earth we make Lome, and why of that Lome (whereto he was converted) might they not stopp a Beere-barrell?

This is again, in most unmistakeable manner, the doctrine of the imperishability and circulation of matter. But this passage is not only related to the most important and frequently-quoted first rule of *The*



*History of Life and Death*; it stands in direct connexion with a remark made by Bacon as touching the dust of Alexander the Great. In § 771 of his *Sylva Sylvarum* he relates that Caesar visited the tomb of Alexander the Great in the city named after him. In spite of the excellent embalming, the corpse was so tender that *Caesar, touching but the nose of it, defaced it*. That is to say that a gentle touch sufficed to reduce the nose to dust. It is true that Bacon says: *I find it* (the statement, Trsl.) *in Plutarch and others*, but the story is not to be found in Plutarch and is told in different fashion by other ancient writers. Dio Cassius relates that Caesar broke off a piece of the nose. To put it tersely, Bacon, as we have already found in so many instances, muses on a scientific fact which the Shakespearean dramas develop in poetic form. Bacon, without giving his source of information for the statement, depicts the beginning of the falling-to-dust of the Great Alexander, whereas Hamlet follows up the question until he uses the great Alexander's dust to *stopp a Beere-barrell*.

Closely following on the term *Beere-barrell* comes Hamlet's:

*Imperiall Caesar, dead and turn'd to clay,  
Might stop a hole to keepe the winde away.  
Oh, that that earth, which kept the world in awe,  
Should patch a Wall, t'expell the winter's flaw.*

The idea is a repetition of the reflection upon Alexander, namely as to the change in form of imperishable matter. But here, once more, we find the same train of thought: Caesar following upon Alexander. Alexander's dust awakens in Hamlet the thought of Caesar. Here, again, the poet carries the thought farther. The hand that converted Alexander's nose into dust, itself becomes dust.

Let us supplement these three examples by a fourth, viz. the change effected by the sea on the remains of King Alonso as told in Ariel's songlet, (*The Tempest* 1, 2), and then we have the following illustrations of the first Rule of *The History of Life and Death*:

King Alonso	<	Bones — Corals.
		Eyes — Pearls.
King	—	Worm — Fish — Beggar.
Alexander	—	Dust — Earth — Loam — Bung.
Caesar	—	Dust — Earth — Wall-plaster.

The fact of the indestructibility of matter counts as one of the main principles of the atomic philosophy of the ancient Greek sage Democritus. Bacon adopted it in toto in his natural philosophy and accorded to it a special place of honour. The modern natural philo-

sopher accepts the fact as a matter of course, nevertheless there still exist among the so-called educated-classes very many who have not a particle of knowledge on the subject. One may thus imagine how much, or rather how little, was known on this point in England three hundred years ago.

We have thus, while leaving aside hundreds of instances of concord, followed Bacon's natural philosophy through *Hamlet*. At this point we leave the consideration of the last *principal defects* in the science of the cure of sicknesses in order to cast a few glances on the third section of medical science, namely on the science of *the Prolongation of Life* (*Prolongatio Vitae*).

The transition to this new section of Bacon's *De Augmentis Scientiarum* is effected by means of a phrase with which we have already become familiar. The closing-sentence of that remarkable *Greeting to Present and Future Ages* which opens *The History of Life and Death* stands, as we have seen, in close parallel with the first Hamlet-monologue—even the allegory of the wearing-out of shoes occurs therein. And this sentence is repeated herein, almost verbatim and including the *Shoes*, at the transition-passage (Book IV, Ch. 2) leading to the section relating to *the Prolongation of Life*.

There are many allusions to longevity in the words addressed by Hamlet in his feigned madness to Ophelia. The first word with which he addresses the maiden is *Nymph*, and the advice which he thrice gives to her in the same scene (Act III, 1) and with which he takes leave of her is: *Get thee to a Nunnery!* We read in *The History of Life and Death* that the nymphs are numbered among the mortals, but are counted among the long-lived. It is also mentioned therein that the practicing of religious duties seems to prolong life and that hermits and inhabitants of cloisters are disposed to longevity. Thus Hamlet's feigned madness, as ever, keeps in accord with anthropological and medical problems and affords the poet opportunities of saying that which his parabolising wisdom suggests. In this same section, which relates to the length and brevity of human life, Bacon refers to Tiberius Claudius who was long-lived in spite his wanton manners and whose character we see reproduced in the part of the tragedy-king. Hamlet, too, philosophises behind the back of this same character on the prolongation of life. The monologue in the presence of the praying king, when Hamlet has already felt for his dagger in order to slay his uncle, closes with the words:

Act III, 3. *Hamlet.*

*My mother stayes,*

*This Physicke but prolongs thy sickly dayes.*

*Exit.*

Furthermore, the name of the oldest character in the tragedy, that of the aged Polonius, is in all probability imitated from that of a long-lived historical personage. In the chapter now under discussion Bacon refers among the long-lived sages to Apollonius of Tyana. Bacon says of this Apollonius of Tyana at the beginning of the tenth hundred of his natural-history-aphorisms in *Sylva Sylvarum* that he was a Pythagorean prophet and regarded the whole world as a living being. This world was supposed (by him) to possess a *spiritus mundi* or world-soul, and the ebb and flow of the sea, the absorption and expulsion of water to represent the breathing of this gigantic creature. However, even in the greatest creature, *as for exemple in a great whale*, adds Bacon, sensations and feelings traverse the whole body. According to this theory, therefore, neither local distance nor want of resistance on the part of matter would present an obstacle to all kinds of magical operations. We might, for instance, feel in Europe what is being done in China.

This view of Apollonius as to the world-creature being very like a *Whale* is clearly that which Hamlet ridicules when, in his feigned madness, he calls the attention of Polonius to the cloud:

Act III, 3. *Hamlet. Do you see that Cloud? that's almost in shape like a Camell.*

*Polonius. By'th' Misse, and it's like a Camell indeed.*

*Hamlet. Me thinkes it is like a Weasell.*

*Polonius. It is back'd like a Weasell.*

*Hamlet. Or like a Whale.*

*Polonius. Very like a Whale.*

This sort of Appollonius-Polonius-philosophy tends to explain one point through another, in short, to render credible that which is most incredible.

Here, again, we find the concord between Bacon and *Hamlet* to be illustrated in very many instances. Thus: Appollonius was very old — Polonius is senile; in the former we find the allusion to the absorption and emission of water and in the latter the reference to the cloud which represents neither more nor less than the absorption and emission of moisture; there, too, we find the comparison with a whale, as here. At the close of this section Bacon remarks further that Paracelsus and many other authors on magic imagined that, if the human spirit (*microcosmus*) should give a suitable impulse to the world-spirit, by means of strong imagination and ample faith, the former could *command nature*. It is in this sense that Hamlet, in sharply satirical manner commands the imagination of Polonius, and therewith the cloud to assume forms representative of the world-spirit.

Finally be it noted that an elucidation of Bacon's philosophy on the Prolongation of Life is found in the two Hamlet-monologues (Acts I, 2 and III, 1), inasmuch as they throw light on the artificial shortening of life, by suicide:

*Oh that this too too solid Flesh, would melt . . . !*

and again:

*To be, or not to be, that is the Question:*

But, if we have in the first-mentioned monologue a poetical parallel to the closing sentence in the *To the Present and Future Ages, Greeting*, we find unmistakeably in the second one the reproduction of the thought which Bacon has expressed in his two essays, namely: *Of Death* and *An Essay of Death*.

The thought contained in the monologue of the third act is as follows: Shall one continue to battle against a hostile fate or put an end to life? Death is but sleep (*to dye, to sleepe—no more*); it is an end to many troubles. But perhaps dreams come? (*To dye, to sleepe, perchance to Dreame;*). Hence it is that we hesitate. The dread of something after death of which we are ignorant deters us from consummating the act.

And now to some tests from Bacon's essays *Of Death! Men fear Death, as children fear to go in the dark*, so runs the opening phrase of the first essay. The dread of the unknown, which plays such a part in the Hamlet-monologue, is herein made the object of consideration. *The change is bitter; the expectation brings terror.* It is in these phrases that the second essay discusses the theme of fear. While Hamlet asks himself whether death be not a dream, Bacon declares the greater part of life to be a dream. He says: *All that which is past is as a dream; and he that hopes or depends upon time coming, dreams waking.* Whereas Hamlet says that death is a cessation of many evils, Bacon says in quite the same sense: *I might say much of the commodities that death can sell a man.* Furthermore, he closes the essay as follows: (the author has written on into the small hours of the night; his eyes fail in their functions; his body longs for rest) *and I shall presently be as happy for a few hours, as I had died the first hour I was born.* The verb *to sleep* is avoided with penman-like intention. But does this final sentence in truth mean other than: *To sleepe — to die?*

This closes the comparisons between *Hamlet* and Bacon's anthropology. A further question may arise in the reader's mind, namely: if Hamlet is the parabolic figure of the physician why does he not possess the art to protect himself from early death and why does he also come to grief in the tragedy? Bacon seems to wish to furnish

us with the answer thereto. The chapter of the Encyclopedia (IV, 2) on the human body mentions, in its introductory words to the science of medicine, the fabulous inventor of the healing art, Æsculapius. We have, moreover, already seen above that Æsculapius, like Hamlet, is the son of Apollo (*Phœbus, Hyperion*). When mentioning Æsculapius Bacon quotes the following verse of Virgil:

Aen. VII, 722: *Ille repertorem Medicinae talis et Artis,  
Fulmine Phoebigenam Stygias detrusit ad undas.*  
(*Apollo's son the healing art who gave  
Jove hurled with thunder to the Stygian wave.*)

The sun-born physician, Æsculapius, is killed by Jupiter's thunder-bolt; the sun-born physician, Hamlet, dies at the end of the tragedy through a sword-thrust. The point of the sword (foil) was poisoned and this poison works quickly, like a lightning-flash. The last words of the dying Laërtes to the dying Hamlet speak in medical terms:

Act V, 2. *Laertes. No Medicine in the world can do thee good.  
In thee, there is not halfe an houre of life.*

## 5. FURTHER HAMLET-BACON SIMILARITIES.

In view of all these natural-philosophical-parabolic harmonies between the Hamlet-poem and the Baconian science it will hardly excite surprise to find that there are many similarities in other directions of thought.

While we read in *Hamlet* the line:

Act II, 1. *Polonius. Your bait of falshood, takes this Carp of truth*

we find in Bacon's still older note-book the remark: *Tell a lie, and find a truth*, which is utilised in his essay *Of Simulation and Dissimulation*.

While we hear in the tragedy (II, 2) expressed as wish: *More matter, with lesse Art* and Hamlet's contemptuous: *Words, words, words*, we find in *Bacon* the Aristotle-thought:

*For words are but the images of matter.*

While Bacon says: *Dramatica (Poesis) est veluti historia Spectabilis*, (*Dramatic Poesy is as History made visible*), Hamlet enlarges on the point when speaking of the strolling-players: for they are *the breefe Chronicles of the time*.

All that we read in the tragedy concerning youth and old age, especially Hamlet's jeering at Polonius, (II, 2) are found again in the

special section to which Bacon has given the superscription *Discrimina Iuventutis et Senectutis*, (*The Differences between youth and old age*.) in his *History of Life and Death*.

Young Fortinbras (his name is of athelic character as it denotes: STRONG-IN-THE-ARM) begins a war in wantonness and without any reasonable cause. Hamlet says of him:

Act IV, 4. *Hamlet. This is th'inposthume of much wealth and peace,  
That inward breaks, and shews no cause without  
Why the man dies.*

In *Bacon* we find the same thoughts with regard to the effects of wealth and peace conveyed in the following two sentences: *Corrupted through wealth or too great length of peace*, in a letter written by him to the young Earl of Rutland before the year 1600 (Vol. IX, 12), and: *He that turneth the humours back and maketh the wound blood inwards, ingendereth malign ulcers and pernicious imposthumations*, as found in the essay *Of Seditions*, so is it also found allegorically in Hamlet's words.

Longish passages, shortish phrases and individual words of juristical nature are found by the dozen in the tragedy. How distinctly and professionally worded is the description (Act I, 1) of the quarrel between the two northern kings! In the Folio-edition it is materially enlarged upon. How often is mention made of *agreements, seals*, of all sorts of legal matters! In what strictly legal phraseology the dissonances of life are described in Hamlet's monologue *To be, or not to be*! How precise and pertinent is the satire on the tricks of the lawyers in the grave-digger-scene!

Let us close here with the following! The *Clowne* with whom the prince is conversing does not know him:

Act V, 1. *Clowne. It was the very day, that young Hamlet was borne, hee that was mad, and sent into England.*

*Hamlet. I marry, why was he sent into England!*

*Clowne. Why, because he was mad; hee shall recover his wits there; or if he do not, it's not great matter there.*

*Hamlet. Why?*

*Clowne: 'T will not be scene in him, there the men are as mad as he.*

And in the *Encyclopedy* we read how a pope's nuncius returned from a foreign country where he had served as ambassador and was asked whom he proposed as his successor. The nuncius replied that in no case should they send anybody who was too wise *because no very wise man would ever be able to fathom what it was proposed to do in that country*. Bacon judiciously suppressed the name of the nation



in question, whereas the grave-digging *Clovene* mentions it. Both occur in the sense of the remark of Polonius to the effect that Folly may say many things on which Wisdom must observe silence.

Before closing the comparison between individual items of Bacon's ideas and the thoughts contained in the tragedy of Hamlet one fact may be mentioned on account of its special peculiarity and as in distinction from the rest.

Of him whose name is printed on the title-page of all Hamlet-editions as on the title-page of the Folio-edition, of the Player William Shakespeare or Shakspeare, we possess in his own handwriting nothing whatever except five indistinctly written signatures. No letter, no poem, no drama, no sketch of a play, no page, no line, no word of all the sketch glorious mental productions has reached us in the handwriting of the player Shakespeare. With Bacon it is quite the reverse. Hundreds of letters and sketches, ay, even complete manuscripts of his principal works, written by his own hand, are to be found in the public and private libraries of England. Among others the library of the British Museum in London possesses a bundle of large folio-sheets, one of which bears the superscription: *Promus of Formularies and Elegancies*. These sheets are mostly in Bacon's own handwriting, while a portion thereof is written by one of his scribes. As is shown by a memorandum on one of the sheets, they date from the last decade of the sixteenth century. One of these sheets, which is entirely in Bacon's own handwriting, bears *Play* as heading. It really contains few figures of speech; but so much the more matter. This matter is the richer and more multifarious inasmuch as Bacon deals with the word *Play* in the widest sense of the word and comprises thereunder all skilfulness and pleasure of body and mind; these are treated of in such manner that that which herein falls within the meaning of *play* corresponds to a great extent with that which Bacon enumerates in his science of anthropology under *athletics* and *the doctrine of pleasure*.

Let us now examine in regular order the notes contained on this sheet devoted to *play*. In so doing we shall be easily reminded by each paragraph of one or more Hamlet-scenes.

#### PLAY.

*The syn against the holy ghost — termed in zeal by one of the fathers.*

The word *play* is found at once in the first long speech of Hamlet (Act I, 2) wherein he assures his mother that he does not mourn with his black suit, his moist eye and his doleful mien,

*For they are actions that a man might play.*

His step-father, however, is not at all in favour of long periods of mourning. His next speech is aimed against this overdone practice,

and, although he does not say in the same words that it is *a syn against the holy ghost*, he retains the Baconian sense by using the terms *impious* and *most incorrect to Heaven* and then continues:

*Fye, 'tis a fault to Heaven.  
A fault against the Dead, a fault to Nature.*

The terms used in Bacon: *play, syn against, zeal, one of the fathers*, correspond with those occurring in Hamlet's first appearance on the stage. We find, following closely upon one another: *play, fault against, fye, zeal, as of a father*. Here it is a step-father, there it is a father-of-the-church.

The notes on this *Play*-page are continued.

*Cause of oths, quarells, expence and unthriftines: ydlenes and indispositiō of the mynd to labors.*

These follow in the same order in Polonius' blessing (Act I, 3) the word *quarell*, the same idea with regard to *expence*, and in the moralising speech of the same old man (Act II, 1) we find the words *expence, gaming, swearing, quarelling* following closely upon one another. Again, in Act III, 3 are seen the words *gaming* and *swearing*, close together. In the first meeting between Hamlet and Horatio (Act I, 2) occur in like manner if not the same words: *expence* and *indispositiō of the mynd to labors*, at least the terms *thrift* and *truant disposition*, also close together. Bacon and Hamlet clearly combine in their thoughts the wasting of property with the wasting of time and the saving of property with the saving of time.

### *Art of forgetting.*

In Act I, 3 Polonius is desirous of teaching his daughter, Ophelia, the art of forgetting. King Claudius preaches the art of forgetfulness in his first address to Hamlet, (I, 2). Hamlet will practice the art of forgetting in order to retain but one single thought, namely the purpose of avenging his father:

Act I, 5. *Yea, from the Table of my Memory,  
He wipe away all trivall fond Records.*

*cause of society, acquaintance, familiarity in frends.*

The courtiers, Rosincrance and Guildensterne, force themselves upon Hamlet in order to cheer him up and to discover the bent of his thoughts. But before Hamlet claims of Horatio, as the service of a friend, that he do watch the behaviour of the king in respect of the murder, he states the reason of his friendship:

Act III, 2. *Since my deere Soule is Mistris of my choyse,  
And could of men distinguish, her election  
Hath seald'd thee for her selfe.*

*neere and ready attendance in servants.*

This, and the shortly before mentioned *familiarity in frends*, are mirrored in the words exchanged between Horatio and Hamlet. The first greetings passed run thus:

Act I, 2. *Hamlet. Horatio, or I do forget my selfe.  
Horatio. The same my Lord, and your poor Servant ever.  
Hamlet. Sir my good friend, Ile change that name with you:*

*recreatiō and putting of melancholy.*

The courtiers are directed to cheer up Hamlet and relieve him of his melancholy. Hamlet, the physician and judge of the human body and soul, is, for the purposes of recreation, a well-trained amateur actor and also an excellent rhetorician. He thus at once becomes another man in the presence of the players. His soul is free, and merry jokes flow from his lips. Reference is several times made to his melancholy and to his laying it aside. Thus in the first address to Hamlet:

Act I, 2. *Queen. Good Hamlet cast thy nightly colour off.*

In a later passage are his words: *My weakness and my melancholy* and in Act III, 1: *his Melancholy.*

*Putting of malas curas et cupiditates.*

N. B. Bacon, to whom the matter is always of more importance than the word, often mixes up Latin and English in his notice-sheets.

The putting-off of *malas curas* (evil cares) finds its echo in the tragedy, viz. in the passage where the king begins his grand prayer with the words:

Act III, 3. *Oh my offence is ranke, it smels to heaven . . .*

The putting-off of *cupiditates* (cupidity, evil desires) finds its echo in the scene between mother and son which follows immediately on the foregoing, and more particularly in that which is grouped around the words:

Act III, 4. *Queene. Oh Hamlet, thoo has cleft my heart in twaine.  
Hamlet. O throw away the worser part of it,  
And live the purer with the other halfe.*

*Games of activity and passetyme; of act. of strength, quicknes; quick of ey, hand, legg, the whole mocō: strength of arme, legge: of activity, of sleight.*

We recognised Hamlet and Laërtes as the representatives of strength and agility when discussing *Athletic*. The quickness of eye is shown in the sharp watch practised on the king (Act III, 2); the strength and agility of leg is shown in jumping (Act V, 1); those of arm and leg in wrestling (Act V, 1); those of arm, leg and eye are combined in fencing (Act V, 2). Mention is also made in *Hamlet* of riding and even of tennis (Act II, 1).

*Of passetyme onely; of hazard; of play mixt.*

To the play of pastime belongs more especially the play in the third act. Thereto, and to the play of hazard, belongs all that is described in the tragedy as *gaming*. Mixed play, as a combination of chance with skill, is to be regarded partly as pastime and partly as a game of chance; it finds its illustration in the king's wager in connexion with the duel (V, 2).

*Of hazard; meere hazard; cunning in making ye game.*

This comes partially under the foregoing. *Cunning in making ye game* will be discussed later on.

*Of playe; exercise of attentioñ.*

The urgent challenge of Hamlet to Horatio to watch the king closely during the play.

Act III, 2: *I pry thee, when thou sce'st that Acte a-foot,  
Even with the very Comment of thy Soule  
Observe mine Unkle:*

This watching is thereupon carried into effect forthwith.

*of memory.*

The declamation of Hamlet, the declaiming of the players, and the play itself, (Acts II and III) belong hereto. Polonius, too, begins the warning to his son (I, 3) thus:

*And these fews Precepts in thy memory  
See thou Character.*

And, when the spirit takes leave of Hamlet with the words *Remember me*, Hamlet determines to wipe all trivial thoughts from off the *Table of my Memory*.

Act I, V. *Remember thee?  
I, thou poore Ghost, while memory holds a seate  
In this distracted Globe.*

*of dissimulation.*

Hamlet feigns madness through a great part of the play. He admits this to his mother in so many words:

Act III, 4. *That I essentially am not in madnesse.  
But mad in craft.*

Hereto belongs, moreover, the art of dissimulation as practised by Rosincrance and Guildensterne and the counter-cunning of Hamlet.

*Of discreccō.*

The question of discretion is dealt with already in the first act of *Hamlet* and in charmingness of detail.

Act I, 2. *Hamlet.* *I pray you all  
If you have hitherto conceald this sight;  
Let it be treble in your silence still:  
And whatsoever els shall hap to night,  
Give it an understanding but no tongue;*

Moreover, the Spirit, although it proclaims the murder, is condemned to practice the art of silence:

Act I, 5. *I am forbid  
To tell the secrets of my Prison-House.*

Hamlet instructs his friends in the art of secrecy (discretion) in the most elaborate and minute manner, viz. at the close of the first act. At first Horatio and Marcellus are made to assure him never to make known what they have seen during the night. Then they have to swear never to speak of what they have seen. He makes them swear never to speak about what they have heard and, at last, he requires of them as follows:

*Hamlet.* *But come  
Here as before, never so helpe you mercy,  
How strange or odde so ere I beare my selfe;  
(As I perchance heereafter shall thinke meet  
To put an Anticke disposition on:)  
That you at such time seeing me, never shall  
With Armes encombred thus, or thus, head shake;  
Or by pronouncing of some doubtfull Phrase;  
As well, we know, or we could and if we would,  
Or if we list to speake; or there be and if there might,  
Or such ambiguous giving out to note,  
That you know ought of me; this not to doe:  
So grace and mercy at your most neede helpe you:  
Sweare.*

*Ghost.* *Sweare.*

Hamlet.

*Let us goe in together,  
And still your fingers on your lippes I pray.*

Only he who desires to teach of such matters speaks in such detail and with such knowledge and lucidity of the play (sports) and exercises of body and mind, of memory, forgetfulness, dissimulation, silence and secrecy; only such an one as he who presents to us parabolic science, a science which, as must be admitted by all, is transposed into glorious poetry, thus converting the dry instructive sentences of theory into golden practice and living truths, could have written like that.

Not all the further minutes contained on the note-sheet, from which we have hitherto quoted word for word to the extent of about one half can be brought into such distinct connexion with the Hamlet-ideas. If one of the notes does run:

*Severall playes or ideas of play* it may apply to all imaginable matters. If the word *Christmas* is found therein without any connexion whatsoever with other points, we do not know whether it is permissible, or not, to read it as applying in the first sense to the words of Marcellus when he says *wherein our Saviours Birth is celebrated*.

It is otherwise as regards such notes as the following:

*Of quick returne, tedious.*

Laërtes has scarcely heard of the slaying of his aged father when he returns in hot haste from Paris in order to avenge the death. Hamlet, in contrast thereto, hesitates and defers the act of vengeance from day to day. — On the same page we again find the words: *quick, slowe*.

*Frank play, wary play.*

In Act V, 2 Hamlet says: *I will this Brothers wager frankly play*. As in contrast hereto, the king and Laërtes (Act IV, 7) arrange that the duel shall take place with a poisoned sword-point and in Act V, 2 this dishonorable course is carried into effect immediately after Hamlet's words *frankly play* are spoken. The wounded Laërtes speaks of his *owne Treacherie* and *Treacherous Instrument*. This verbal and actual contrast to the *frankly play* constitutes the *foule play* of which Hamlet expresses suspicion in Act I, 2, where he says: *I doubt some foule play*.

*Betts.*

In Act I, 1 the kings of Denmark and Norway stake their lands; in Act IV, 5 King Claudius stakes his kingdom; in Act V, 2 the duel is bound up with a bet and these and other wagers are discussed in detail.

*Lookers on.*

In Act III, 2 the whole court looks on the play; in Act V, 2 they do the same while the duel is going on.



*Judgm<sup>t</sup>.*

Shortly before we find: *of praesent judgm<sup>t</sup>, of uncerten yssue.*

Both fencers are of different opinion as regards the result of the first bout. Hamlet claims the *judgement* of the referee and Osricke who is clearly chosen as impartial umpire expresses his decision:

*Hamlet. One.* (Meaning: first point to me.)

*Laertes. No.*

*Hamlet. Judgement.*

*Osricke. A hit, a very palpable hit.*

*Ludimus incauti studioque aperimur ab ipso.* (*We are playing carelessly and in our zeal we betray ourselves.*)

This Latin sentence suits the situation of King Claudius. He seeks to stifle the murder and betrays himself by his demeanour during the play.

Act III, 2. *Ophelia. The King rises.*

*Hamlet. What, frightened with false fire.*

*Queene. How farcs my Lord?*

*Polonius. Give o're the Play.*

*King. Give me some Light. Away.*

*All. Lights, Lights, Lights. Exeunt.*

and immediately thereupon:

*Hamlet. Did'st perceive?*

*Horatio. Verie well my Lord.*

*Hamlet. Upon the talke of the poysoning?*

*Horatio. I did verie well note him.*

We will herewith close the consideration of this page of notes belonging to the *Promus of Formularies and Elegancies*, which are in Bacon's own handwriting, in order to test still other similar data which he had himself destined for the press.

Each of the works which Bacon, from the year 1620, caused to be published as belonging to the three first parts of his *Great Instauration of Sciences* contains a close or supplement that must prove of great interest to us. The supplement to the first part, that is, to the *Encyclopedy: De Augmentis Scientiarum* is made up of a list of the missing sciences, namely of the Sciences of the Future: *Novus Orbis Scientiarum, sive Desiderata* (*The New World of Sciences, or Desiderata*). A *Catalogus Historiarum particularium Secundum Capita* (*Catalogue of particular Histories by Titles*) forms the close to the *New Organon*. Five introductions to proposed separate narratives are appended to the *History*

of the Winds. The already-mentioned 32 *Canones* (Rules) form the close to the *History of Life and Death*. Lastly, the *New Atlantis* (*Nova Atlantis*) which is written in the style of a feuilletonistic fragment of natural science, serves as appendix to *Sylva Sylvarum* (*the Wood of Woods*) and, as actual close to the whole comprehensive book, stands a short list of sciences headed: *Magnalia Naturae* (*the Grandeurs of Nature*).

The catalogue of *The New World of Sciences, or Desiderata* interests us immediately, on account of the matters which are named in the peculiar superscription: *Lib. IV* (*Book IV*). The fourth book of the Encyclopedia is, as we know, that relating to *the Science of the Body and the Soul of Man* and we find at the end of the complete work in short consecutive repetition that which Bacon found to be wanting and which he consequently recommended to future ages. This we have found poetically parabolised in the tragedy of *Hamlet*, namely: the physiognomy of the body in motion, the physician's medical notes, comparative anatomy (N. B. the word and the meaning of Vivisection are suppressed in this passage), concerning the healing of those diseases which are considered incurable; we read about a beautiful death, the prolongation of life, the substance of the animal soul, and so forth. The title-index at the end of the *New Organon* presents similar matter. Finally comes a long enumeration of individual sciences connected with anthropology (*Sequuntur Historiæ Hominis*). Thereunder are found: a history of the human form, the science of physiognomy, anatomy, the history of the parts of the body, concerning humours, excrements, sleep, generation, conception and parturition, nourishment, degrees of age, life and death, medicine, surgery, voluptuousness, the passions, activity of the understanding (imagination, speech, memory), natural presentiments, athletics, equestrianism and sports and plays of all kinds . . . And which of all the above-named matters is not represented in *Hamlet* and what is not even treated variously and in detail?—The Appendix to the *History of the Winds* and the five prefaces to five other individual histories stand in relation with the comedies and with *Hamlet*.—How closely the end of the *History of Life and Death* and the 32 *Rules* are in harmony with all that which we hear in *Hamlet* concerning the spirit is known to us in ample measure. It is therein the question of trying to fathom the laws governing the spirit of the lowest order and that of the second order, namely of the animal soul, considered in relation to its substance, its qualities and motions and, furthermore, to enquire into those laws which affect melting, putrefaction, change of form, generation of life, and many other matters. All these are things to which *Hamlet* can furnish explanations. Finally, we have the table of matters to which the *New Atlantis* is directed and which ends the volume *Sylva Sylvarum*. This contains matters which

need only serve as cues to points under discussion. These are: prolongation of life, youth, old age, the bearing of torture or pain, adiposity, the transformation of one body into another, poison, the cheering up of the spirits, powers of imagination, putrefaction, generation, softening, the deceiving of the senses and the greater pleasures of the senses. Of all these numerous points is there even a single one which is not converted into poetical language and into life in *Hamlet*?

It is impossible to lay down one of the principal scientific works of Bacon without being reminded, vividly and emphatically, of *The Tragedie of Hamlet*.

## 6. SUMMARY OF THAT WHICH HAS BEEN FOUND.

Just as *The Tempest* shows the closest relations to the first essay on natural history, viz. to the *History of the Winds*, so does *The Tragedie of Hamlet* stand in connexion with the second section, namely with the *History of Life and Death*. This scientific work appeared in the same year (1623) as the Folio-edition of the dramas. Its first pages bear the greeting to *Present and Future Ages* which presents to us a long row of thoughts parallel with the first Hamlet monologue. The 32 *Rules* already referred to form the conclusion thereof. These *Rules*, so far as they affect the imperishability and circulation of matter, the substance of the spirit, melting, putrefaction, change of form and coming to life, stand in constant interchange of thought and are, nevertheless, closely bound up with the tragedy. Moreover, that which the book says anent the duration of life (Claudius, Polonius, Cloister-life), about nourishment, generation, youth and old age is in complete harmony of thought with the drama.

The Encyclopedy, *De Augmentis Scientiarum*, shows that the whole of the fourth book on the science of the human body and the human soul is so filled with Hamlet-thoughts, or let us rather say the reverse: the tragedy contains so many thoughts answering to Bacon's anthropology, that this section of the scientific work may be described as a complete commentary to Hamlet. All other Hamlet-commentaries melt into collections of secondary remarks in comparison with this elucidation of the tragedy. Furthermore, the science of the human body is treated of in *Hamlet* from the same four points of view, namely: health, beauty, strength and pleasure. In *Hamlet*, likewise, medicine and the spirit-science are treated exactly in the same sense as the ideas of Paracelsus, Telesius and Severinus Danus run. Here, as in the parable of *Proserpina, or the Spirit (Wisdom of the Ancients)*, we find things which can only be recognised as direct hints concerning

the progress of the plot of the tragedy. Again, we meet in subsequent parts of the *Encyclopedy* with much which reminds us of *Hamlet*, p. e. the story about the player of old who moved a whole host to tears by means of a fictitious tale (compare this with Hecuba). And we cannot leave the book without having recalled to our memory, through the closing list of future sciences, a large number of *Hamlet*-ideas.

The *New Organon* offers us simultaneously in its explanation of the term *Errors of the Cave* an elucidation of the parabolic meaning of the expression *Denmarke is a prison*. The human body is the cave in which the spirit is confined. Hamlet, the physician and anthropologist, whose training is in the sense of the Dane Severinus and in the sense of Bacon's natural science, is the prince of this *Den-marke* — of this cave. The closing words of the *New Organon* give us a list of sciences which even exceeds that of *De Augmentis Scientiarum* in respect of elaboration and of expressions bearing a *Hamlet*-colouring.

*Sylva Sylvarum* gives us those delightful paragraphs concerning the mimic-art and presents, furthermore, the remarks upon drunkenness, upon deception of the senses, in addition to many minutiae. The close of this work also consists of a list similar to the others and is full of *Hamlet-Bacon* sciences-of-the-future.

The two essays *Of Death* constitute an enlargement of the ideas conveyed by the two *Hamlet*-monologues, and all this is made still more clear in so far as the contemplation of the shortening of life is concerned by Bacon's reflections with regard to the prolongation thereof. The *shoe* simile is used in both contemplations.

Lastly, we find in Bacon's self-written manuscripts, which he did not intend for publication, a large sheet which is full of words and thoughts. This sheet is filled from top to bottom with notes. These notes show such close connexion with *The Tragedie of Hamlet* as to challenge the reader to recognise them as a work preparatory to the poem. Anyhow, it is a draft of ideas, all of which are utilised in the drama, and in exactly the same sense.

The concord of thought subsisting between the tragedy and Bacon's natural-scientific observations (even to the extent of adopting the latter's errors) is so manifold and so distributed throughout all the various scientific works of the thinker that the same mental threads which run through each may be counted by hundreds and thousands, indeed one may liken them to the threads of an artistically woven spider's web, so innumerable are they. In no single instance is a deviation from the Baconian ideas to be found.

Let us now shortly consider in what relation *The Tragedie of Hamlet* stands to the older literary works of similar contents and title which have come down to us.

The oldest discoverable source of the Hamlet-legend is the *Historia Danica* of Saxo Grammaticus (about 1200). The Frenchman, Belle-Forest (1564) utilised the material in his novel entitled: *Avec quelle ruse Amleth, qui depuis fut roi de Dannemarck, vengea la mort de son père Horvendille, occis par Fengon son frère*. (With what cunning Amleth, subsequently king of Denmark, avenged the death of his father Horvendille, whom Fengon, his brother, had murdered.) This novel was translated into English with sundry alterations and additions and appeared as the *Historie of Hamblet*, (first known edition, 1608).

The tragedy has only the salient features (namely the title, the fratricide and the cunning madness of Hamlet) in common with the French novel. The tragedy only adopts four characters directly, and even these with altered names. In Saxo Grammaticus the old murdered king is called Horwendillus, not Hamlet, and the fratricide is named Fengo, not Claudius. The queen bears the name Gerutha, not Gertrude, while the hero is called Amlethus.

Saxo Gram- maticus	Belle-Forest	English Translation	Tragedy
<i>Amlethus</i>	<i>Amleth</i>	<i>Hamblet</i>	<i>Hamlet</i>
<i>Horwendillus</i>	<i>Horvendille</i>	<i>Horvendile</i>	<i>Hamlet</i>
<i>Fengo</i>	<i>Fengon</i>	<i>Fengon</i>	<i>Claudius</i>
<i>Gerutha</i>	<i>Geruthe</i>	<i>Geruth</i>	<i>Gertrude</i>

All three fore-runners of the tragedy do not let the hero die as prince but cause him to ascend the throne after having avenged his father's death. Horwendile is slain by his brother with a sword during a feast, whereas the old Hamlet is murdered secretly and with poison in his orchard. But the following is specially noteworthy, viz. the spirit of Horwendile is at rest, it does not appear in the story. The Spirit is therefore, the absolute invention of the tragedy-poet. We find the characters, Marcellus, Barnardo and Francisco, whom we recognise as figures used in illustration of the spirit-theory, associated together with this Spirit. They are created solely on account of the central Spirit and the poet does away with them entirely after the first act. Amlethus has a faithful friend. The vigorous figure of Horatio is created therefrom. The courtiers are little characterised and nameless in the old sources. Instead of the loveable figure of Ophelia we only find a maiden who is to seduce the prince. Thus, with the exception of the rough outlines of the fable, almost everything is the invention of the tragedy-poet and it is for this reason that he has created nearly all the names according to his own will and given them characters that are invariably in accord with the sense of Bacon's scientific theories.

The name that retains the greatest similarity is Gertrude, previously Gerutha. Amlethus is altered into Hamlet. The character of the Spirit is absolute invention; the same must be said of the names and, mostly, of the characters of the other persons: Claudius, Polonius, Ophelia, Laertes, Horatio, Marcellus, Barnardo, Francisco, Rosincrance, Guildensterne, Osricke, Reynoldo, Voltimand, Cornelius and Fortinbras.

In order to once more review the wealth of parabolic-scientific thought contained in the drama a list of the characters of *The Tragedie of Hamlet*, together with explanations concerning the meaning of the parabolic-anthropological names and matter is appended.

**THE TRAGEDIE OF HAMLET, PRINCE OF DENMARK,**  
of the prince of the Cave-mark, the prince  
of the human body, the physician.

And now follow the characters, presented from the natural-scientific point of view as set forth in Bacon's Encyclopedia and Natural Science. After each character-name follow firstly, the idea embodied therein and secondly, the nature of the matter represented thereby, thus:

Character-Name.

Idea embodied in Name.

Nature of Matter represented thereby.

## THE BODY.

Gertrude.

English form of the Danish-Latin GERUTHA.

The Spirit's wife, the frail body on which the physician Hamlet practices mental vivisection, drawing constant comparisons from the corporeal.

## THE SCIENCE OF THE HUMAN BODY.

### I. Medecine.

Hamlet.

Severinus Danus in the sense of THE SAD, THE MELANCHOLY DANE. — Prince of the cave, of the human body, physician. — Son of the sun-god, like Æsculapius, the discoverer of the healing-art.



Hamlet represents the thoughts of Bacon and of Severinus Danus, the Danish physician who expounds the spirit-theory of Paracelsus in his *Idea Medicinæ Philosophicæ* and recommends natural science as the chief basis of medicine.

## 2. Cultivation of Beauty (Cosmetic).

Ophelia.

ἡ ἀγέλεια ἰατροζή (Plato) meaning THE REMEDY, the beloved of the physician Hamlet.

The representative of the real Cosmetic, or cultivation of beauty in body and soul. (The contrast to her is found in Claudius, the representative of the unreal cosmetic which is made up of rouge and lies.)

## 3. Athletics.

Laertes.

A transposition of the letters forming the word ALERT (agile, quick) with the addition of the Greek ending ES. This word is also nearly equivalent, both in spelling and sound, to the Greek ἀθλητής (athletes, — the athlete, the prize-wrestler, the gladiator).

He represents quickness and agility and, at the same time, one who excels in wrestling, jumping and fighting. (The contrast to him is found in Hamlet, the representative of slowness and strength.)

Fortinbras.

The name means STRONG-IN-THE-ARM.

The representative of superfluous, exuberant strength, who, without justification, voluntarily rushes into war. — His uncle, the old Fortinbras, also excelled as a fighter (see Act I, 1).

## 4. The Doctrine of Pleasure.

Claudius.

Named after the long-lived, sensual Tiberius Claudius Nero, whom Cornelius Tacitus depicts.

The representative of the lower passions, of lust and drunkenness. He is morally and physically hideous and half animal, an intermediate form in the Baconian sense and therefore described also as a *beast*, a *satyr*, a *toad* (amphibian), an *old cat* and a *bat* (mammiferous bird).

Rosincrance and Guildensterne.

Their names are borrowed from bright shining objects, to wit: the rose, the wreath (German KRANZ), gold and star (German STERN).

The representatives of sociability.

Osricke, Reynoldo and the Grave-digging Clowns also belong to this category.

The Players and

The Musicians.

These, together with Hamlet, represent the noblest pleasures of the senses as such are understood by the author of the tragedy and the author of the Encyclopedy, namely the pleasures of sight and hearing, in other words the actor's art and music.

Voltimand or Voltumand.

The word means: one who shows his desires in dumb motion.

Cornelius.

The first name of the Roman historian, Tacitus, of whose writings Bacon makes much use.

It would almost seem here as if we had to deal with a joke on the part of the poet. Cornelius Tacitus means Cornelius THE SILENT. And the Cornelius in *Hamlet* does not speak one word in spite of his full-sounding name. But a silent character, a mute, suits very well in the frame of an anthropological poem, more especially alongside of one who only expresses his desires in dumb motion, namely Voltumand.

Polonius.

Appears to be based on the name of the philosopher, Apollonius of Tyana.

The representative of a childish, credulous wisdom in the world of wonders; the representative of childish senility, of body as of mind.

## THE SPIRIT.

The Ghost of Hamlet's Father.

The name used by the watchers in order to describe it is *Spirit* (Latin: *Spiritus*).

It accords in respect of matter with the *spirit* (*spiritus*) as described by the natural philosopher Paracelsus.

## THE SPIRIT-SCIENCE.

Marcellus.

A modification of the word Paracelsus.

The representative of the natural philosophy of Paracelsus, the Swiss, the confederate of Severinus Danus, Hamlet and Bacon.

Barnardo.

A modification of the Italian word Bernardo.

The representative of Bernardino Telesio, the confederate of Severinus Danus, Hamlet and Bacon.

Francisco.

The name is in this form only pseudo-Italian and contains the English word Francis, the baptismal name of Bacon.

The curt words of this soldier show that this figure refers to Francis Bacon.

Horatio.

The word is formed out of the exclamation, Ho! and RATIO (common sense, intelligence).

The representative of intelligence, which Bacon regards as the highest quality of the soul.

NB. Reference is made in the first act to the natural philosopher Patricius (St. Patrick) and to Giordano Bruno (of Wittenberg).

Hamlet, Severinus Danus, as one of the observers of the spirit, clearly comes also under the superscription: Spirit, inasmuch as he, as the principal figure in the play, discusses the individual parts and peculiarities of the human body and soul in scientific manner. — —

When we come to sum up all the facts that have been discovered the same result is obtained as that which was already given to us in the comedy of *The Tempest*. Moreover, the tragedy of *Hamlet* is not a drama in the ordinary sense of the word, but — and that most emphatically — rather a parabolic-scientific drama. It is a drama which (according to Bacon's theory with regard to parabolic poesy and in analogy with Bacon's specimens of parabolic narrative, as set out in the *Wisdom of the Ancients*) places Bacon's ideas — and more particularly those relating to his natural-philosophical, anthropological and medical theories — before us in poetical form.

Although the connexion between Francis Bacon and *The Tempest* was already of so close a character that one felt tempted to fuse the persons of the poet and the sage into one, those subsisting between

*Hamlet* and Francis Bacon are, if such be possible, of still more intimate a nature or, at all events, by far more numerous, for no mortal has ever succeeded in saying so much in such a comparatively restricted space as has been accomplished by the author of *Hamlet*. Moreover, the author of *Hamlet* has not devoted more time and love's labour to any of his dramas than to *Hamlet*, which is clearly his pet-creation.

It would be by no means IMPOSSIBLE to imagine that two distinct persons, such as Bacon and Shakespeare, had, in complete independence of each other, written, the one, *Hamlet* and, the other, the *Great Instauration of Sciences*. But — it would be MARVELLOUS. From the scientific standpoint only one of two conclusions is left open to us: either (1) the thinker and the poet worked together or (2) the thinker and the poet constituted one and the same person.

It would already verge on the impossible should one attempt to prove that *The Tempest* was the result of the collaboration of two individuals. Such an idea can scarcely enter into our minds in the case of *Hamlet*, for, in such event, the one must have contributed, at least, 99 and the other, at most, 1 per cent of the whole. And upon such an assumption the work could not be regarded as a joint production. If (as is the fact) the ideas, the words, the phrases in the spirit-scenes of the first act bear a thoroughly scientific stamp; if scene for scene, figure for figure, speech for speech and word for word show parabolic wisdom; and if, notwithstanding, this scientific treatment, all is smelted into such a glorious poetic whole that it stands as if made in one single cast, what could a second person have done alongside of him who furnished all these leading thoughts and leading forms? Could anybody possibly imagine, in view of what has been shown, that in the case of *Hamlet* one person composed the situations and another wrote the speeches thereto? In truth, the one mind that imagined Hamlet was sufficient unto himself. He did not require to strengthen the light of his sun with the stump of a candle. But, if the collaboration of two persons is absolutely inadmissible (and the two must have jointly created not only *The Tempest* and *Hamlet* but also the whole of the *Magna Instauration Scientiarum*) nothing remains but to recognise the fact that poet and thinker were incorporated in one and the same person.

Taken from this standpoint two possibilities are left open: (1) either Shakespeare wrote *Magna Instauration Scientiarum* or (2) Bacon wrote *Hamlet*. With the exception of five very defective signatures, not one single line of the handwriting of the actor Shakespeare (or Shakspeare) has come down to us. Francis Bacon, by three years the senior of the two, went about from his youthful days with the gigantic idea

of renewing the sciences which had not made one step beyond the Aristotelic-scholastic standpoint. Numerous preparatory writings dating from the three decades preceding 1620 are forthcoming and were printed subsequent thereto. Moreover, when the *Novum Organum* appeared (in Folio) in 1620, the *Historia Ventorum* in 1622, the Encyclopedia *De Augmentis Scientiarum*, (in Folio) in 1623, the *Historia Vite et Mortis* in 1623 and *Mr. William Shakespeares Comedies, Histories, and Tragedies* (in Folio) in 1623, the player Shakspeare had long been a silent man. His bones lie at rest in the parish-church at Stratford on-Avon since 1616. Francis Bacon survived him about ten years.


#### IV.

## SHAKESPEARE'S 'KING LEAR'

a dramatic parable in the sense of Bacon's doctrine concerning  
Negociating, Business.

---

### I. THE DOCTRINE OF NEGOCIATION A 'MISSING SCIENCE'.

HE eighth book of Francis Bacon's *De Augmentis Scientiarum* discusses *Civil Knowledge (Doctrina Civilis)*. This is subdivided into *the Doctrine concerning Conversation (Doctrina de Conversatione)*, *the Doctrine concerning Negociation (Doctrina de Negociis)*, and *the Doctrine concerning Empire or State Government (Doctrina de Imperio, sive Republica)*.

The first chapter is devoted to *the Doctrine of Conversation*. The author describes this as a science that has long been treated of and does not devote more than three columns to it. It is otherwise with *the Doctrine of Negociation*. Of it the author says that it has hitherto been scarcely regarded and is therefore to be classed among what he calls *Missing Sciences or Desiderata*. It is discussed in not less than 28 Folio-columns in the second chapter.

But what is said in these 28 columns stands in such close and consistent connexion with that which is presented to sight and hearing in William Shakespeare's *Tragedie of King Lear*, that, being so worked into the poem, it gives us the most careful and intelligible elucidation of the same.

Let us take a short survey, in Bacon's own words, of some of the contents of this 2<sup>nd</sup> Chapter of Book VIII (columns 208 to 236 of the Frankfort Folio-edition of 1665) and thereupon deal word for word with the first four pages (eight columns) of the *Tragedie of King Lear* (pages 283 to 287) of the London Folio-edition of 1623) and place verbatim between the passages of the poem those passages of the Baconian Chapter on Negociation which correspond therewith. In so doing any comment whatsoever may be abstained from.



## 2. QUOTATIONS FROM FRANCIS BACON'S CHAPTER ON THE DOCTRINE OF NEGOCIATION, INTENDED TO ELUCIDATE THE CONTENTS.

*Doctrinam de negotiis partemur in doctrinam de occasionibus sparsis, et doctrinam de ambitu vitae . . . De prudentia autem negotiandi (qua de nunc loquimur) in qua vita humana plurimum versatur, nulli omnino libri conscripti habentur; praeter pauca quaedam monita civilia in fasciculum unum aut alterum collecta, quae amplitudini hujus subjecti nullo modo respondent . . . De negotiis omnigenis: Veluti de filia elocanda, sive de filio educando, sive de praedio coëmendo, de contractu, accusatione, defensione . . .*

*In hoc genere autem nihil invenitur, quod ullo modo comparandum sit cum aphorismis illis, quos edidit Rex Salomon: De quo testatur Scriptura, Cor illi fuisse instar arenae maris: Sicut enim arenae maris universas orbis oras circumdant, ita et Sapientiae ejus omnia humana, non minus quam divina, complexa est. In aphorismis vero illis, praeter alia magis Theologica, reperies liquido haud pauca praecepta et monita civilia praestantissima, ex profundis quidem sapientiae penetralibus scaturientia. atque in amplissimum varietatis campum excurrentia. Quoniam vero doctrinam de occasionibus sparsis (quae*

The Doctrine concerning Column 208.  
Negotiation is divided into the Doctrine concerning Scattered Occasions, and the Doctrine concerning Advancement in Life . . . But for the wisdom of business (of which I am now speaking) wherein man's life is most conversant, there are no books at all written of it, except some few civil advertisements collected in one or two little volumes, which have no proportion to the magnitude of the subject . . . On all sorts of business, as on the marriage of a daughter, the education of a son, the purchase of a farm, a contract, accusation, defence . . .

But of this kind there is no- Column 209.  
thing any way comparable to those Aphorisms composed by Solomon the King, of whom the Scriptures testify that his heart was as the sands of the sea; for as the sands of the sea encompass all the coasts of the earth, so did his wisdom embrace all things human as well as divine. But in these Aphorisms, besides those of a theological character, there are not a few excellent civil precepts and cautions, springing from the inmost recesses of wisdom and extending to much variety of occasions. Wherefore seeing I set down this knowledge of scattered occa-

*doctrinae de negotiis portio est prior) inter desiderata reponimus, ex more nostro paulisper in illa immorabimur: Atque exemplum ejusdem, ex aphorismis sive parabolis illis Salomonis desumptum, proponemus . . . .*

EXEMPLUM PORTIONIS  
DOCTRINAE DE OCCASIONIBUS  
SPARSIS, EX PARABOLIS ALIQUIBUS  
SALOMONIS.

(34 short sayings with 34 long explanations.)  
(about 11 columns)

sions (which is the first part of the knowledge touching negotiation) among the deficient, I will stay awhile upon it according to my custom, and offer to consideration an example of the same, taken from the Aphorisms or Proverbs of Solomon . . . .

AN EXAMPLE OF A PORTION  
OF THE DOCTRINE CONCERNING  
SCATTERED OCCASIONS,  
TAKEN FROM SOME OF THE  
PROVERBS OF SOLOMON.

Columns 209  
to 220.

Column 221.

*Atque his Salomonis Parabolas, diutius fariasse immorati sumus, quam pro modo exempli; dignitate et rei ipsius, et auctoris, longius proVecti. — Neque tantum in usu erat apud Hebraeos, sed alibi etiam Priscorum sapientibus frequentissimum; ut si cujuspiam observatio in aliquid incidisset, quod vitae communi conducibile fuisset, id redigeret et contraheret in brevem aliquam sententiam, vel Parabolam, vel etiam Fabulam. Verum, quod ad fabulas, (sicut alias dictum est) illae exemplorum vicarii, et supplementa, olim extiterunt: Nunc quando tempora historiæ copia abundent, ad animatum scopum rectius et alacrius collimatur. At modus scribendi, qui optime convenit argumento tam vario et multiplici, (quale est tractatus de negotiis et occasionibus sparsis) aptissimus ille esset, quem delegit Macciavellus, ad tractandas res Politicas; nimirum per observa-*

Thus have I stayed perhaps somewhat longer on these Paraboles of Solomon, than is agreeable to the proportion of an example, being led on by the dignity of the subject, and the renown of the author. Neither was this in use only with the Hebrews, but it is generally to be found in the wisdom of the ancients, that as men found out any observation which they thought good for life, they would gather it and express it in some short proverb, parable, or fable. Fables, as has been said elsewhere, were formerly substitutes and supplements of examples, but now that the times abound with histories, the aim is more true and active when the mark is alive. And therefore the form of writing, which of all others is fittest for such variable argument as that of negotiation and scattered occasions, is that

*tiones, sive discursus (ut loquuntur) super historiam et exempla. Nam scientia, quae recentior, et quasi in conspectu nostro, ex particularibus elicitur, viam optime novit, particularia denuo repetendi . . .*

*(Doctrina de ambitu vitae).*

(about 12 columns)

*Haec exempli loco circa doctrinam de ambitu vitae sufficient: Illud enim hominibus in memoriam subinde reducendum est, longo abesse, ut adumbrationes istae, quibus utimur in desideratis, loco justorum tractatum ponantur: sed esse solummodo tanquam schedas aut fimbrias, ex quibus de tela integra iudicium fieri possit . . . . .*

which Machiavelli most wisely and aptly chose for government; namely, Observations or Discourses upon History and Examples. For knowledge drawn freshly and in our view out of particulars knows best the way back to particulars again . . . .

(Doctrine of advancement in life.) Columns 222 to 234.

These will suffice for an example of the doctrine of advancement in life. I would however have it frequently remembered, that I am far from meaning that these sketches of things which I note as deficiencies should be set down as complete treatises, but only as shreds or fragments to serve as samples of the whole piece . . . .

### 3. THE FIRST SCENES IN THE TRAGEDY OF 'KING LEAR' WITH INTERPOLATION OF QUOTATIONS FROM FRANCIS BACON'S CHAPTER ON THE DOCTRINE OF NEGOCIATION.

#### THE TRAGEDIE OF KING LEAR.

##### ACTUS PRIMUS. SCOENA PRIMA.

ENTER KENT, GLOUCESTER, AND EDMOND.

Shake-  
speare-Folio  
1623.  
Page 283.  
Column a.

*Kent. I thought the King had more affected the Duke of Albany, then Cornwall.*

*Glou. It did always seeme so to us: But now in the division of the Kingdome,*

*De occasionibus sparsis. Scattered Occasions.*

Bacon-Folio  
1665.  
Column 208.

*it appears not which of the Dukes hee values*

most, for qualities are so weigh'd, that curiosity in neither,  
can make choise of eithers moiety.

*Kent.* Is not this your Son, my Lord?

*Glou.* His breeding Sir, hath bin at my charge.

Column 208. *De filio educando.* Education of a son.

I have so often blush'd to acknowledge him, that now I am  
braz'd too't.

*Kent.* I cannot conceive you.

*Glou.* Sir, this young Fellowes mother could; whereupon she grew  
round womb'd, and had indeede (Sir) a Sonne for her Cradle,  
ere she had a husband for her bed. Do you smell a fault?

*Kent.* I cannot wish the fault undone, the issue of it, being so proper.

*Glou.* But I have a Sonne, Sir, by order of Law, some yeere elder  
then this; who, yet is no deerer in my account,

Column 211. *Parabola.* *Filius sapiens lactificat patrem.* (Prov. X, 1.)  
A wise son makes a glad father. (Prov. X, 1.)

though this Knave came something sawcily to the world be-  
fore he was sent for: yet was his Mother fayre, there was  
good sport at his making, and the horson must be acknow-  
ledged.

Column 208. *De contractu.* Contract.

Doe you know this Noble Gentleman, Edmond?

*Edm.* No, my Lord.

*Glou.* My Lord of Kent: Remember him hereafter, as my Ho-  
nourable Friend.

*Edm.* My services to your Lordship.

*Kent.* I must love you, and sue to know you better.

*Edm.* Sir, I shall study deserving.

*Glou.* He hath bin out nine yeares, and away he shall againe.  
The King is comming.

*Sennet.* Enter King Lear, Cornwall, Albany, Gonerill,  
Regan, Cordelia, and attendants.

*Lear.* Attend the Lords of France and Burgundy, Glouster.

*Glou.* I shall, my Lord. *Exit.*

*Lear.* Meane time we shal expresse our darker purpose.  
Give me the Map there. Know, that we have divided  
In three our Kingdome.

*De occasionibus sparsis.* Scattered Occasions.

Column 208

and 'tis our fast intent,  
To shake all Cares and *Businesses*\*) from our Age,  
Conferring them on younger strengths, while we  
Unburthen'd crawl toward death.

*Parabola.* Qui conturbat domum suam possidebit ventos (*Prov. XI, 29*).

Parable. He that troubles his own house shall inherit the wind (*Prov. XI, 29*).

*Parabola.* Iter pigrorum, quasi sepes spinarum (*Prov. XV, 19*). *Explicato.* . . . Idem observari possit etiam in familia regenda; in qua, si adhibeatur cura et providentia, omnia placite et veluti sponte procedunt, absque strepitu et tumultu: Sin haec desint, ubi major aliquis motus intervenerit, omnia simul agenda turmatim occurrunt; tumultuantur servi, aedes personant.

Parable. The way of the slothful is as a hedge of thorns (*Prov. XV, 19*). Explanation. . . . This likewise may be noted in the management of a family, wherein if care and forethought be used, everything goes on smoothly and of itself, without noise and discord; but if they be wanting, on any important emergency everything has to be done at once, the servants are in confusion, and the house is in an uproar.

Our son of Cornwall,  
And you our no lesse loving Sonne of Albany,  
We have this houre a constant will to publish  
Our daughters severall Dowes, that future strife,  
May be prevented now. The Princes, France and Burgundy,  
Great Rivals in our yongest daughters, love,  
Long in our Court, have made their amorous sojourn,  
And heere are to be answer'd.

Sh. Page 283,  
Column b.

*De filia elocanda.* On the marriage of a daughter.

Column 208.

Tell me my daughters  
(Since now we will divest us both of Rule,  
Interest of Territory, Cares of State)  
Which of you shall we say doth love us most,  
That we, our largest bounty may extend,  
Where Nature doth with merit challenge. Gonerill.  
Our eldest borne speake first.

Gon. Sir, I love you more then word can weild ye matter,  
Deerer then eye-sight, space, and libertie,  
Beyond what can be valued, rich or rare,

\*) The word *Business* is used for the first time.

*No lesse then life, with grace, health, beauty, honor:  
As much as Childe ere lov'd, or Father found.  
A love that makes breath poore, and speech unable,  
Beyond all manner of so much I love you.*

Column 209. *Parabola. Mollis Responsio  
frangit iram (Prov. XV, 1).*

Parable. A soft answer turneth away wrath (Prov. XV, 1).

Column 218. *Parabola. In omni opere bono  
erit abundantia; ubi autem  
verba sunt plurima ibi fre-  
quenter egestas (Prov. XIV,  
23). Explicatio. Separat Salomon  
hac parabola fructum laboris  
linguae, et laboris manuum;  
quasi ex altera proveniat egestas,  
ex altero abundantia. Etenim  
fit fere perpetuo, ut, qui multa  
effutunt, jactant multa, multa  
promittunt, egeni sunt, nec emolu-  
mentum capiant ex illis rebus, de  
quibus loquuntur. Quin etiam, ut  
plurimum, industrii minime sunt,  
aut impigri ad opera, sed tantum-  
modo sermonibus se, tanquam vento,  
pascunt et satiant.*

Parable. In every good work there is abundance; but where there are many words there is commonly penury (Prov. XIV, 23). Explanation. Herein Solomon makes a distinction between the fruit of the labour of the hand and that of the tongue; from the one proceeds abundance, from the other penury. For it generally happens that they who talk much, boast much, and make many promises, are needy persons, who make no profit of the things whereof they discourse. For the most part also they are no ways industrious and active in point of work, but merely feed and fill themselves with words, as with wind.

*Cor. What shall Cordelia speake? Love, and be silent.*

(Continuation of the foregoing.)

Columns 218 and 219. *Sane, ut poeta loquitur, Qui silet,  
est firmus.)\* Is qui conscius est,  
se in opere proficere, sibi plaudit,  
et tacet: Qui vero è contra conscius  
est, auras se inanes captare, multa  
et mira apud alios praedicat.*

Surely, as the poet says, He that is silent is sure: — he who knows that he is succeeding in what he is about, is satisfied and holds his tongue; whereas he who feels that he has got hold of nothing but wind, betakes himself of talking and boasting.

*Parabola. Melior est correptio  
manifesta, quam amor occultus  
(Prov. XXVII, 5). Explicatio.*

Parable. Open rebuke is better than secret love (Prov. XXVII, 5). Explanation. This parable

\*) Ovid. Rem. Amor. 697.



*Reprehendit parabola mollitiem amicorum, quia amicitiae privilegio non utuntur in admonendo libere et audacter amicos, tam de erroribus, quam de periculis suis. Quid enim faciam\*) (solet hujusmodi mollis amicus dicere) aut quo me vertam;\*\*) Amo illum quantum quis, maxime; meque, siquid illi adversi contigerit, ipsius loco libenter substituerim. . .*

rebukes the mistaken kindness of friends, who do not use the privilege of friendship freely and boldly to admonish their friends, as well of their errors as their dangers. What can I do, says a man of this character, or what steps can I take? I love him as much as any one, and if any misfortune were to befall him I would gladly substitute myself in his place. . .

*Lear. Of all the bounds even from this Linc, to this,  
With shadowie Forrests, and with Champains rich'd  
With plentuous Rivers, and wide-skirted Meades  
We make thee Lady. To thine and Albanies issues  
Be this perpetuall.*

*De occasionibus sparsis. Scattered Occasions.*

Column 208.

*What sayes our second Daughter?*

*Our dearest Regan, wife of Cornwall?*

*Reg. I am made of that selfe-mettle as my Sister,  
And prize me at her worth. In my true heart,  
I finde she names my very deede of love:  
Onely she comes too short, that I professe  
My selfe an enemy to all other ioyes,  
Which the most precious square of sense professes,  
And finde I am alone felicitate  
In your deere Highnesse love.*

*(See above.) Ubi autem verba sunt plurima, ibi frequenter cgestas . . . fructum laboris linguae . . . vento satiant.*

*(See above.) But where there are many words there is commonly penury. . . fruit of the labour of the tongue. . . as with wind.*

Column 218.

*Cor. Then poore Cordelia,  
And yet not so, since I am sure my love's  
More ponderous then my tongue.*

*Qui silet, est firmus. He that is silent is sure.*

Column 218.

\*) \*\*) Both the questions of the tender-hearted friend form a five-footed iambus with exactly the same caesura as the words of Cordelia: *Quid enim faciam? aut quo me vertam?*

*Lcar. To thee, 'and thine hereditarie ever,  
Remaine this ample third of our faire Kingdome,  
No lesse in space, validitie, and pleasure  
Then that conferr'd to Gonerill.*

Column 208. *De occasionibus sparsis.* Scattered Occasions.

*Now our Joy,  
Although our last and least: to whose yong love,  
The Vines of France, and Milk of Burgundie,  
Strive to be interest.*

Column 208. *De filia elocanda.* On the marriage of a daughter.

*What can you say, to draw  
A third, more opilent then your Sisters? speake.  
Cor. Nothing my Lord.  
Lcar. Nothing?  
Cor. Nothing.*

Sh. Page 284.  
Column a.

Column 209. *Parabola. Mollis Responsio  
frangit iram. Explicatio. Si  
incendatur ira Principis vel Super-  
ioris adversus te, et tuac jam sint  
loquendi partes, duo praecepit Salo-  
mon: Alterum, ut fiat responsio;  
Alterum, ut eadem sit mollis.  
Prius continet tria praecepta. Primo,  
ut caveas à silentio tristi et  
contumaci . . .*

Parable. A soft answer turneth away wrath. Explanation. If the anger of a prince or a superior be kindled against you, and it is your turn to speak, Solomon gives two directions: first, that an answer be made, and secondly, that it be soft; the former whereof contains three precepts. First to beware of a sullen and obstinate silence . . .

Column  
205. \*)

*Vetus est narratio, (Rex Op-  
time) convenisse complures Philo-  
sophos solemniter, coram Legato  
Regis exteri, atque singulos pro  
virili parte Sapientiam suam osten-  
dasse; ut haberet Legatus, quae  
referret de mirabili sapientia Grae-  
corum. Unus tamen numero sile-  
bat, et nihil adducebat in medium:  
adco Legatus ad eum conversus  
diceret: Tu vero quid habes,*

There is an old story, most excellent King, that many philosophers being met together in the presence of the ambassador of a foreign prince, each endeavouring to give a sample of his wisdom, that the ambassador might be able to make a report of the wonderful wisdom of Greece; one of them remained silent and propounded nothing; insomuch that the am-

\*) Beginning of the 8<sup>th</sup> book (*Doctrina Civilis*), with the address to King James, to whom the work is dedicated.

*quod referam? Cui ille: Refer  
(inquit) Regi tuo, te invenisse  
apud Graecos aliquem, qui  
tacere sciret.*

bassador turning to him, said:  
What have you to say for me  
to report? To whom he answer-  
ed: Tell your King that you  
have found a man in Greece,  
who knew how to hold his  
tongue.

*Pindarus vero hujusmodi quidpiam  
ejaculatur: Interdum magis ef-  
ficiunt non dicta, quam dicta.*

Pindar again utters some such  
saying as this: Silence some-  
times says more than speech.

Column 205

*Lear. Nothing will come of nothing, speake againe.*

*Cor. Unhappie that I am, I cannot heave  
My heart into my mouth: I love your Maicesty  
According to my bond, no more nor lesse.*

*Lear. How, how Cordelia? Mend your speech a little,  
Least you may marre your Fortunes.*

*Doctrina de ambitu vitae, ca-  
tantum, quae ad propriam cu-  
jusque fortunam amplificandam  
spectant, excerptit.*

The Doctrine concerning  
Advancement in Life merely  
selects and suggests such things  
as relate to the improvement of  
a man's own fortune.

Column 208.

*Faber quisque fortunae suae.*

Every man is the architect of  
his own fortune.

Column 222.

*Cor. Good my Lord.*

*You have begot me, bred me, lov'd me.  
I returne those duties backe as are right fit,  
Obey you, Love you and most Honour you.  
Why have my Sisters Husbands, if they say  
They love you all? Happily when I shall wed,  
That Lord, whose hand must take my plight, shall carry  
Halfe my love with him, halfe my Care, and Dutie,  
Sure I shall never marry like my Sisters.*

*Lear. But goes thy heart with this?*

*Cor. I my good Lord.*

*Lear. So young and so untender?*

*Cor. So young my Lord, and true.*

*Lear. Let it be so, thy truth then be thy dowre:  
For by the sacred radiance of the Sunne,  
The miseries of Heccat and the night:  
By all the operation of the Orbes,  
From whom we do exist, and cease to be,*

*Heere I disclaime all my Paternall care,  
Propinquity and property of blood,  
And as a stranger to my heart and me,  
Hold thee from this for ever. The barbarous Scythian,  
Or he that makes his generation messes  
To gorge his appetite, shall to my bosome  
Be as well neighbour'd, pittied, and receiv'd,  
As thou my sometime Daughter.*

Column 211. *Parabola. Qui conturbat domum suam, possidebit ventos (Prov. XI, 29). Explicatio. Utile admodum monitum, de discordiis et turbis domesticis. Plurimi enim, ex dissidiis uxorum, aut exhaecredationibus filiorum, aut mutationibus frequentibus familiarum, magna sibi spondent; ac si inde, vel animi tranquillitas, vel rerum suarum administratio felicius, sibi obventura foret. Sed plerumque abeunt spes suae in ventos.*

Parable. He that troubles his own house shall inherit the wind (Prov. XI, 29). Explanation. A very useful admonition, touching domestic discords and disturbances. For many from the separation of their wives, the disinheriting of their children, the frequent changes in their family, promise to themselves great things; as if they would thence obtain peace of mind and a better management of their affairs; but commonly their hopes vanish into the winds.

*Kent. Good my Liege.*

Column 209. *Parabola. Servus prudens dominabitur in filium stultum; Et partietur haecreditatem inter fratres (Prov. XVII. 2).*

Parable. A wise servant shall have rule over a foolish son, and shall have part of the inheritance among the brethren.

*Lear. Peace Kent,*

*Come not betwene the Dragon and his wrath,  
I lov'd her most, and thought to set my rest  
On her kind nursery. Hence and avoid my sight:  
So be my grave my peace, as here I give  
Her Fathers heart from her; call France, who stirres?  
Call Burgundy. Cornwall, and Albanic,  
With my two Daughters Dowers, digest the third,  
Let pride which she calls plainnesse, marry her.  
I doe invest you ioyntly with my power,  
Preheminence, and all the large effects  
That troope with Maiesty. Our selfe by Monthly course,*

*With reservation of an hundred Knights,  
By you to be sustain'd, shall our abode  
Make with you by due turne,*

*Mutationibus frequentibus fam-      The frequent changes in their      Column 211. .  
iliar.*      family.

*onely we shall retainc  
The name, and all th'addition to a King: the Sway,  
Revennew, Execution of the rest,  
Beloved Sonnes be yours,*

*Perturbatores isti familiae suae      Such disturbers of their family often      Column 211.  
molestias varias, et ingratitudinem      experience trouble and ingratitude  
corum, quos, aliis praeteritis, adop-      from those whom to the neglect  
tant, et deligunt, saepe numero ex-      of other they select and adopt.  
periuntur.*

*which to confirme,  
This Coronet part betwene you.  
Kent. Royall Lear,  
Whom I have ever honor'd as my King,  
Lov'd as my Father, as my Master follow'd,  
As my great Patron thought on in my prayers.*

*Parabola. Servus prudens etc.      Parable. A wise servant etc.      Column 209.  
Explicatio. In omni familia, tur-      Explanation. In all disordered and  
bata et discordi, semper exurgit      discordant families there is ever  
aliquis servus, aut humilis ami-      some servant or humble friend  
cus, praepotens, qui pro arbitrio      of great influence, who acts as  
se gerat . . .      arbiter. . .*

*Lear. The bow is bent and drawne, make from the shaft.*

*Kent. Let it fall rather, though the forke invade  
The region of my heart, be Kent unmannerly,  
When Lear is mad, what wouldst thou do old man?  
Think'st thou that dutie shall have dread to speake,  
When power to flattery bowes?  
To plainnesse honour's bound,  
When Maiesty falls to folly, reserve thy state,  
And in thy best consideration checke  
This hideous rashnesse, answer me life, my iudgement:  
Thy yongest Daughter do 's not love thee least.  
Nor are those empty hearted, whose low sounds  
Reverbe no hollownesse.*

Column 218. *Parabola. Ubi autem verba sunt plurima, ibi frequenter egestas . . . . labor linguarum.*

Parable. But where there are many words there is commonly penury . . . . labour of the tongue.

*Lear. Kent, on thy life no more.*

*Kent. My life I never held but as pawn  
To waye against thine enemies, nere feare to loose it,  
Thy safety being motive.*

*Lear. Out of my sight.*

*Kent. See better Lear, and let me still remaine  
The true blank of thine eie.*

*Lear. Now by Apollo.*

*Kent. Now by Apollo, King  
Thou swearest thy Gods in vaine.*

*Lear. O Vasall! Miscreant.\*)*

*Alb. Cor. Deare Sir forbear.*

*Kent. Kill thy Physition, and thy fee bestow  
Upon the foule disease,*

Column 214. *Parabola. Si Spiritus potestatem habentis adscenderit super te, locum tuum ne dimiseris, quia curatio faciet cessare magna peccata (Eccles. X, 4). Explicatio. Præcipit parabola, quomodo se quis gerere debeat, cum iram atque indignationem principis incurrit. Præceptum duplex: Primo, ut non dimittat locum suum: Secundo, ut curationi, tanquam in morbo aliquo gravi, diligenter et caute attendat.*

Parable. If the spirit of the ruler rise up against thee, leave not thy place; for management pacifies great offences. (Eccles. X, 4). Explanation. This parable directs a man how to behave when he has incurred the wrath and indignation of his prince, and contains two precepts; first that he resign not his place; and secondly, that he carefully and prudently apply himself to the remedy, as he would in the case of a serious disease.

*revoke thy gift,*

*Or whilst I can vent clamour from my throat,  
He tell thee thou dost evil.*

*Lear. Heare me recreant, on thine allegiance heare me;  
That thou hast sought to make us breake our vowes,  
Which we durst never yet; and with strain'd pride,  
To come betwixt our sentences, and our power,*

\*) The modern editions add: Laying his hand on the sword.



*Which nor our nature, nor our place can beare;  
Our potencie made good, take thy reward.  
Five dayes we do allot thee for provision,  
To shield thee from disasters of the world,  
And on the sixth to turne thy hated backe  
Upon our Kingdome; if on the tenth day following,  
Thy banisht trunke be found in our Dominions,  
The moment is thy death, away. By Jupiter,  
This shall not be revok'd.*

*Kent. Fare thee well King, sith thus thou wilt appeare,  
Freedom lives hence, and banishment is here;  
The Gods to their decre shelter take thee Maid,  
That iustly thinkst and hast most rightly said:\*)*

*Rex Salomon, de quo testatur* Solomon the King, of whom the Column 209.  
*Scriptura; Cor\*\*)* *illi fuisse* Scriptures testify, that his heart  
*instar arenae maris. . .* was as the sands of the sea....

*And your large speeches, may your deeds approve,  
That good effects may spring from words of love:*

*Parabola. Verba plurima . . .* Parable. Many words . . . labour Column 218.  
*labor linguarum . . . vento satiant.* of the tongue . . . with wind.

*Thus Kent, O Prince, bids you all adieu.  
Hee'l shape his old course, in a Country new.*

*Exit.*

*Flourish. Enter Gloster with France, and Burgundy, Attendants.*

*Glo. Heere's France and Burgundy, my Noble Lord.*

*Lear. My Lord of Burgundie,  
We first address toward you, who with this King  
Hath rivald for our Daughter; what in the least  
Will you require in present Dower with her,  
Or cease your quest of Love?*

*Bur. Most Royall Maiesty,  
I crave no more then hath your Highnesse offer'd,  
Nor will you tender lesse?*

*Lear. Right Noble Burgundy,*

\*) \*\*) The word *Cordelia* answers to both of these (1605: *Cordella*), which is derived from *Cor* (the heart) and the Greek *δῆλος* (open). Conjoined these give: the Open-hearted, the Large-hearted, or one who loves the truth.

As contrast thereto the word *Lear* (1605: *Leir*) has a striking resemblance to the English word *Liar*, or a friend to lies and flattery.

*When she was deare to us, we did hold her so,  
But now her price is fallen: Sir, there she stands,  
If ought within that little seeming substance,  
Or all of it with our displeasure piec'd,  
And nothing more may fitly like your Grace,  
Shee's there, and she is yours.*

*Bur. I know no answer.*

*Lear. Will you with those infirmities she owes,  
Unfriended, new adopted to our hate,  
Dow'rd with our curse, and stranger'd with our oath,  
Take her or, leave her.*

*Bur. Pardon me Royall Sir,  
Election makes not up in such conditions.*

Sh. Page 285,  
Column a.

Column 208. *De filia clocauda.* On the marriage of a daughter.

*Lear. Then leave her sir; for by the powre that made me,  
I tell you all her wealth. For you great King,  
I would not from your love make such a stray,  
To match you where I hate, therefore beseech you  
T'avert your liking a more worthier way,  
Then on a wretch whom Nature is asham'd  
Almost t'acknowledge hers.*

*Fra. This is most strange,  
That she whom even but now, was your object,  
The argument of your praise, balme of your age,  
The best, the dearest, should in trice of time  
Commit a thing so monstrous, to dismantle  
So many folds of favour: sure her offence  
Must be of such unnaturall degree,  
That monsters it: Or your force-voucht affection  
Fall into taint, which to beleve of her  
Must be a faith that reason without miracle  
Should never plant in me.*

*Cor. I yet beseech your Maicesty.  
If for I want that glib and oylie Art,  
To speake and purpose not, since what I will intend,  
He do't before I speake, that you make knowne  
It is no vicious blot, murther, or foulnessse,  
No unchaste action or dishonoured step  
That depriv'd me of your Grace and favour,  
But ever for want of that, for which I am richer,  
A still soliciting eye, and such a tongue,  
That I am glad I have not, though not to have it,*

*Hath lost me in your liking.*

*Lear. Better thou had'st,  
Not bene borne, then not t have pleas'd me better.*

*Fra. Is it but this? A tardinesse in nature,  
Which often leaves the history unspoke  
That it intends to do: my Lord of Burgundy,  
What say you to the Lady? Love's not love  
When it is mingled with regards, that stands  
Aloofe from th'intire point, will you have her?  
She is herselfe a Dowrie.*

*Bur. Royall King,  
Give but that portion which your selfe propos'd,  
And here I take Cordelia by the hand,  
Duchesse of Burgundie.*

*Lear. Nothing. I have sworne, I am firme.*

*Bur. I am sorry then you have lost a Father,  
That you must loose a husband.*

*De filia elocanda. On the marriage of a daughter.*

Column 263.

*Cor. Peace be with Burgundie,  
Since that respect and Fortunes are his love,  
I shall not be his wife.*

*Fra. Fairest Cordelia, that art most rich being poore,  
Most choise forsaken, and most lov'd despis'd,  
Thee and thy vertues here I seize upon,  
Be it lawfull I take up what's cast away.  
Gods, Gods! 'Tis strange, that from their cold'st neglect  
My Love should kindle to enflam'd respect.  
Thy dowreless Daughter King, throwne to my chance,  
Is Queene of us, of ours, and our faire France:  
Not all the Dukes of watrish Burgundy,  
Can buy this unpris'd preccious Maid of me.  
Bid them farewell Cordelia, though unkinde,  
Thou loosest here a better where to finde.*

*Lear. Thou hast her France, let her be thine,*

*De filia elocanda. On the marriage of a daughter.*

Column 268.

*for we  
Have no such Daughter, nor shall ever see  
That face of hers againe, therefore be gone,  
Without our Grace, our Love, our Benizon;  
Come Noble Burgundie.*

*Flourish. Exeunt.*

Sh. Page 285.  
Column b.

*Fra.* Bid farewell to your Sisters.

*Cor.* The Jewels of our Father, with wash'd eyes  
Cordelia leaves you, I know you what you are,  
And like a Sister am most lost to call  
Your faults as they are named. Love well our Father:  
To your professed bosoms I commit him,  
But yet alas, stood I within his Grace,  
I would prefer him to a better place,  
So farewell to you both.

*Regn.* Prescribe not us our dutie.

*Gon.* Let your study  
Be to content your Lord, who hath receiv'd you  
At Fortunes almes, you have obedience scantied.  
And well are worth the want that you have wanted.

*Cor.* Time shall unfold what plighted cunning hides,  
Who covers faults, at last with shame derides:  
Well may you prosper,

*Fra.* Come on my faire Cordelia. *Exit France and Cor.*

*Gon.* Sister it is not little I have to say,  
Of what most neerely appertaines to us both.  
I thinke our Father will hence to night.

*Reg.* That's most certaine, and with you: next moneth with us.

*Gon.* You see how full of changes his age is, the obseruation we  
have made of it hath beene little; he alwaies lov'd our Sister  
most, and with what poore iudgement he hath now cast her  
off, appeares too grossely.

*Reg.* 'Tis the infirmity of his age, yet he hath ever but slenderly  
knowne himselfe.

*Gon.* The best and soundest of his time hath bin but rash, than  
must we looke from his age, to receive not alone the imper-  
fections of long ingrafted condition, but therewithall the un-  
ruly way-wardnesse, that infirme and cholericke yeares bring  
with them.

*Reg.* Such unconstant starts are we like to have from him, as  
this of Kents banishment.

*Gon.* There is further complement of leave-taking betwene France  
and him, pray you let us fit together, if our Father carry  
authority with such disposition as he beares, this last surrender  
of his will but offend us.

*Quin et hoc pacto rumores sibi pro-*  
*gignunt non optimos, et famas am-*  
*biguas.*

*Etenim, ex promotione subita, ori-*  
*tur insolentia.*

and adopt . . . Nay further, they  
thus draw upon themselves ill re-  
ports and dishonourable rumours.

For sudden promotion begets in-  
solence. Column 216.

*Reg.* We shall further think of it.

*Gon.* We must do something, and i'th' heate.

*Excunt.*

## SCENA SECUNDA.

*Enter Bastard.*

*Bast.* Thou Nature art my Goddess, to thy Law  
My services are bound, wherefore should I  
Stand in the plague of custome, and permit  
The curiosity of Nations, to deprive me?  
For that I am some twelve, or fourteene Moonshines  
Lag of a Brother? Why Bastard? Wherefore base?  
When my dimensions are as well compact,  
My minde as generous, and my shape as true  
As honest Madams issue? Why brand they us  
With Base? With basenes Bastardie? Base, Base?  
Who in the lustie stealth of Nature, take  
More composition, and fierce qualitie,  
Then doth within a dull stale tyred bed  
Go to th'creating a whole tribe of Fops  
Got 'tweene a sleepe, and wake? Well then,  
Legitimate Edgar, I must have your land,

*De ambitu vitæ . . . de prac-*  
*dio coëmendo.*

Advancement in Life . . . the Column 208.  
purchase of a farm.

*Our Fathers love is to the Bastard Edmond,*  
*As to th'legitimate: fine word: Legitimate.*  
*Well, my Legitimate, if this Letter speed,*  
*And my invention thrive, Edmond the base*  
*Shall to' th' Legitimate: I grow, I prosper:*

Sh. Page 286,  
Column a.

*De ambitu vitæ . . . Faber quis-*  
*que fortunæ suæ.*

Advancement in Life . . . Every Column 222.  
man is the architect of his own  
fortune.

*Now Gods, stand up for Bastards.*

Enter Gloucester.

*Glo.* Kent banish'd thus? and France in choller parted?  
And the King gone to night? Prescrib'd his powre,  
Confin'd to exhibition? All this done  
Upon the gad? Edmond, how now? What newes?

*Bast.* So please your Lordship, none.

*Glou.* Why so earnestly seeke you to put up y<sup>e</sup> Letter?

*Bast.* I know no newes, my Lord.

*Glou.* What Paper were you reading?

*Bast.* Nothing my Lord.

*Glou.* No? what needd then that terrible dispatch of it into your  
Pocket? The quality of nothing, hath not such neede to  
hide it selfe. Let's see: come, if it be nothing, I shall not  
neede Spectacles.

*Bast.* I beseech you Sir, pardon mee; it is a Letter of my Brother,  
that I have not all ore-read; and for so much as I have  
perus'd, I finde it not fit for your ore-looking.

*Glou.* Give me the Letter, Sir.

Column 210. *Parabola. Sed et cunctis sermonibus, qui dicuntur, ne accommodes aurem tuam, ne forte audias servum tuum maledicentem tibi (Salomo). Explicatio. Vix credi possit, vitam quantum perturbet inutilis curiositas, circa illas res, quae nostra intersunt: Nimirum, quando secreta illa rimari satagimus, quae detecta et inventa, aegritudinem quidem animo inferant, ad consilia autem expedienda nihil juvent. Primo enim sequitur animi vexatio et inquietudo, cum humana omnia perfidiae et ingratitude plena sint.*

Parable. Lend not thine ear to all words that are spoken, lest thou hear thy servant curse thee (Solomon). Explanation. It is scarcely credible what confusion is created in life by a useless curiosity about the things which concern us; that is, when we set to work to inquire into those secrets which when discovered produce uneasiness of mind, but are of no use to forward our designs. For first there ensues vexation and disquiet of mind, seeing all things human are full of treachery and ingratitude.

Column 213. *Parabola. Princeps, qui libenter praebet aures verbis mendacij, omnes servos habet improbos (Prov. XXIX, 12). Explicatio. . . Alii fabularum argumenta, contra inimicos suos, tanquam in scena, componunt . . . Nihil enim (ut*

Parable. A prince who readily hearkens to lies, has all his servants wicked (Prov. XXIV, 12). Explanation. . . Others get up stage plots and a number of the like fables against their enemies . . . For, as Tacitus says of Claudius,



*ait Tacitus de Claudio) tutum est* there is no safety with that  
*apud Principem, cujus animo* prince, who has nothing in  
*omnia sunt tanquam indita et* his mind but what others put  
*jussa.* into it.

*Bast.* I shall offend, either to detain, or give it:  
 The Contents, as in part I understand them,  
 Are too blame.

*Glou.* Let's see, let's see.

*Bast.* I hope for my Brothers iustification, hec wrote this but as  
 an essay, or taste of my Vertue.

*Glou. reads.* This policie, and reverence of Age, makes the world  
 bitter to the best of our times: keeps our Fortunes from  
 us, till our oldnesse cannot rellish them. I begin to finde  
 an idle and fond bondage, in the oppression of aged ty-  
 ranny, who swayes not as it hath power, but as it is  
 suffer'd. Come to me, that of this I may speake more.  
 If our Father would sleepe till I wak'd him, you should  
 enioy halfe his Revennew for ever, and live the beloved of  
 your Brother. Edgar.

(Close of the Explanation of the  
 parable: *Sed et cunctis sermonibus,  
 qui dicuntur, ne accommodes aurem  
 tuam . . .): Merito igitur summae  
 prudentiae tribuebatur Pompejo  
 Magno, quod Sertorii chartas uni-  
 versas, nec à se perlectas, nec aliis  
 permissas, igni protinus dedisset.*

(Close of the Explanation of the Column 210.  
 parable: Lend not thine ear to all  
 words that are spoken . . .):  
 Rightly therefore was it considered  
 great wisdom in Pompey that he  
 burned all Sertorius's papers unper-  
 used either by himself or others.

*Hum?* Conspiracy? Sleepe till I wake him, you should  
 enioy halfe his Revennew: my Sonne Edgar, had hee a  
 hand to write this? A heart and braine to breede it in?  
 When came you to this? Who brought it?

*Bast.* It was not brought mee, my Lord; there's the cunning of  
 it. I found it throwne in at the Casement of my Closset.

*Glou.* You know the character to be your Brothers?

*Bast.* If the matter were good my Lord, I durst swear it were  
 his: but in respect of that, I would faine thinke it were not.

*Glou.* It is his.

*Bast.* It is his hand, my Lord: but I hope his heart is not in  
 the Contents.

*Etenim, de latebris vitiorum non* For as to the concealment of vice, Column 229.  
*male Poëta: Saepe latet vitium* it is well said by the poet, that

*proximitate boni.\*)*

*Quare, si quem defectum in nobis  
ipsis perceperimus, opera danda,  
ut personam et pretextum virtutis  
finitimi mutuemur, sub cujus  
umbra latent. Verbi gratia, tardo  
gravitas pretextenda, ignavo  
lenitas, et sic de cæteris.*

*Glo. Has he never before sounded you in this business?\*\*\*)*

*Bast. Never my Lord. But I have heard him oft maintaine it to  
be fit, that Sonnes at perfect age, and Fathers declin'd,  
the Father should bee as Ward to the Son, and the Sonne  
manage his Revennew.*

Column 228. *Dici solet de calumniâ: Audacter  
calumniare, semper aliquid  
hæret.*

vice often hides itself in the  
neighbourhood of virtue.

And therefore, whatsoever want a  
man has, he must take care to  
borrow the mask and colour of  
the neighbouring virtue that  
shadows it; as if he be dull, he  
must affect gravity; if a coward,  
mildness; and so on.

For as it is said of calumny,  
calumniate boldly, for some  
of it will stick . . .

*Glou. O Villain, villain: his very opinion in the Letter. Abhorred  
Villaine, unnaturall, detested, brutish Villaine; worse then  
brutish: Go sirrah, seeke him: Ile apprehend him.  
Abhominable Villaine, where is he?*

Column 210. (From the Explanation of the  
proverb: *Sed et cunctis sermoni-  
bus . . .*): *humana omnia perfidiæ  
et ingratitudinis plena.*

(From the Explanation of the  
proverb: Lend not thine ear . . .):  
all things human are full of treachery  
and ingratitude.

Column 226. *Sic, ut videmus, Tigellinus, cum  
se Petronio Turpiliano inferiorem  
sentiret in voluptatibus Neroni  
ministrandis et prægustandis,  
Metus (ut ait Tacitus) Neronis  
rimatus est et hoc pacto acmulum  
evertit.*

Thus, we see, when Tigellinus saw  
himself outstripped by Petronius  
Turpilianus in providing pleasures  
and catering to Nero's humours,  
he wrought (says Tacitus) on  
Nero's fears, whereby he dis-  
placed his rival.

*Bast. I do not well know my L. If it shall please you to suspend  
your indignation against my Brother, til you can dirive from  
him better testimony of his intent, you shold run a certaine  
course: where, if you violently proceed against him, mistaking  
his purpose, it would make a great gap in your owne Honor.*

\*) Ovid, Art. Amat. II, 662.

\*\*) The word *business* for the second time.

and shake in peeces, the heart of his obedience. I dare  
 pavenne downe my life for him, that he hath writ this to feele  
 my affection to your Honor, and to no other pretence of  
 danger.

Sh. Page 286,  
 Column b.

Glou. Thinke you so?

Bast. If your Honor iudge it meere, I will place you where  
 you shall heare us conferre of this, and by an Auricular  
 assurance have your satisfaction, and that without any further  
 delay, then this very Evening.

Glou. He cannot be such a Monster. Edmond seeke him out:  
 winde me into him, I pray you: frame the Businessse\*) after  
 your owne wisdom.

*Curiositas illa animum suspi-  
 cionibus nimis onerat, quod  
 consiliis inimicissimum est eaque  
 reddit inconstantia, et complicata.*

This curiosity overcharges the  
 mind with suspicions, a thing  
 which ruins counsels, and renders  
 them inconstant and perplexed.

Column 210.

*I would unstate my selfe, to be  
 in a due resolution.*

Bast. I will seeke him Sir, presently: convey the businessse\*\*) as  
 I shall find meanes, and acquaint you withall.

Glou. These late Eclipses in the Sun and Moone portend no good  
 to us: though the wisdom of Nature can reason it thus, and  
 thus, yet Nature finds it selfe scourg'd by the sequent effects.  
 Love cooles, friendship falls off, Brothers divide. In Cities,  
 mutinies; in Countries, discord; in Pallaces, Treason; and  
 the Bond crack'd, 'twixt Sonne and Father. This villaine  
 of mine comes under the prediction; there's Son against  
 Father, the King fals from byas of Nature, there's Father  
 against Childe. We have seene the best of our time. Ma-  
 chinations, hollownesse, treacherie, and all ruinous disorders  
 follow us disquietly to our Graves. Find out this Villain,  
 Edmond, it shall lose thee nothing, do it carefully: and the  
 Noble and true-hearted Kent banish'd; his offence, honesty.  
 'Tis strange. Exit.

Bast. This is the excellent foppery of the world, that when we are  
 sicke in fortune, often the surjets of our own behaviour, we  
 make guilty of our disasters, the Sun, the Moone, and Starres,  
 as if we were villaines on necessitie, Fooles by heavenly com-  
 pulsion, Knaves, Theeves, and Treachers by Sphericall pre-

\*) The word *Businessse* a third time.

\*\*) The word *businessse* a fourth time.

*dominance. Drunkards, Lyars, and Adulterers by an infore'd obedience of Planetary influence; and all that we are evill in, by a divine thrusting on. An admirable evasion of Whore-master-man, to lay his Goatish disposition, on the charge of a Starre, My father compounded with my mother under the Dragons taile, and my Nativity was under Ursa Major, so that it followes, I am rough and Leacherous. I should have bin that I am, had the maidenlest Starre in the Firmament twinkled on my bastardizing.*

Column 198. *In Traditionibus Astrologiae non inscite omnino distincta sunt ingenia, et dispositiones hominum, ex praedominantiis Planetarum; quod alii à Natura facti sint ad contemplationes, alij ad res civiles; alii ad militiam; alii ad ambitum . . .*

Column 222. *Attamen istae sententiae; Faber quisque fortunae suae; Sapiens dominabitur astris; In via virtuti nulla est via, ac similes; si intelligantur et adhibeantur potius pro calcaribus ad industriam, quam pro stapcibus ad insolentiam . . . proculdubio in pectoribus hominum magnanimorum sedem nonnullam occuparunt.*

In the traditions of astrology men's natures and dispositions are not unaptly distinguished according to the predominance of the planets; for some are naturally formed for contemplation, others for business, others for war, others for advancement of fortune...

Nevertheless, proverbs such as these, Every man is the architect of his own fortune; A wise man shall rule over the stars; No path is impervious to virtue; and the like; if taken and used as spurs to industry, and not as stirrups in insolence . . . are doubtless imprinted in the greatest minds.

*Enter Edgar.*

*Pat: he comes like the Catastrophe of the old Comedie; my Cue is villanous Melancholly, with a sighe like Tom o' Bedlam.*

Column 207. *Quid enim deformius, quam Scenam in Vitam transferre?*

Column 213. *Alii fabularum argumenta, contra inimicos suos, tanquam in scena, componunt.*

What is more uncomely than to bring the manners of the stage into the business of life? Others get up stage plots and a number of the like fables against their enemies.

*O these Eclipses do portend these divisions. Fa, Sol, La, Me. Edg. How now Brother Edmond, what serious contemplation are you in?*

*Bast.* I am thinking Brother of a prediction I read this other day what should follow these Eclipses.

*Edg.* Do you busie\*) your selfe with that?

*Bast.* I promise you, the effects he writes of succcede unhappily. When saw you my Father last?

*Edg.* The night gone by.

*Bast.* Spake you with him?

*Edg.* I, two houres together.

*Bast.* Parted you in good termes? Found you no displeasure in him, by word, nor countenance?

*Edg.* None at all.

*Bast.* Bethink your selfe wherein you may have offended him: and at my entreaty forbear his prescnce, untill some little time hath qualified the heat of his displeasure, which at this instant so rageth in him, that with the mischief of your person, it would scarcely alay.

Sh. Page 287,  
Column a.

*Edg.* Some Villaine hath done me wrong.

*Edm.* That's my feare, I pray you have a continent forbearance till the speed of his rage goes slower: and as I say, retire with me to my lodging, from whence I will fitly bring you to heare my Lord speake: pray ye goe, there's my key: if you do stirre abroad, go arm'd.

*Edg.* Arm'd, Brother?

*Parabola.* *Advenit veluti viator pauperics, et cgestas quasi vir armatus* (Prov. VI, 11).

*Parable.* Poverty comes as one that travelleth, and want as an armed man (Prov. VI, 11).

Column 210.

*Edm.* Brother, I advise you to the best, I am no honest man, if ther be any good meaning toward you: I have told you what I have scene, and heard: But faintly. Nothing like the image, and horror of it, pray you away.

*Edg.* Shall I heare from you anon?

*Exit.*

*Edm.* I do serve you in this businesse:\*\*) )

A Credulous Father, and a Brother Noble,  
Whose nature is so farre from doing harmes,  
That he suspects none: on whose foolish honestie  
My practises ride easie: I see the businesse,\*\*\*)  
Let me, if not by birth, have lands by wit,  
All with me's meete, that I can fashion fit.

*Exit.*

\*) The word *busie* again.

\*\*) The word *businesse* for the fifth time.

\*\*\*) The word *businesse* for the sixth time.



## SCENA TERTIA.

*Enter Gonerill, and Steward.*

*Gon.* Did my Father strike my Gentleman for chiding of his Foole?

*Ste.* I Madam.

*Gon.* By day and night, he wrongs me, every howre  
He flashes into one grosse crime, or other,  
That sets us all at ods: Ile not endure it;  
His knights grow riotous, and himselfe upbraides us  
On every trifle. When he returns from hunting,  
I will not speake with him, say I am sicke.  
If you come slacke of former services,  
You shall do well, the fault of it Ile answer.

*Ste.* He's comming Madam, I heare him.

*Gon.* Put on what weary negligence you please,  
You and your Fellowes: I 'de have it come to question;  
If he distaste it, let him to my Sister.  
Whose mind and mine I know in that are one,  
Remember what I have said.

Column 211. *Ingratitudinem eorum, quos, aliis* Ingratitude from those whom to  
*practeritis, adoptant, et deligunt.* the neglect of others they select  
and adopt.

*Ste.* Well Madam.

*Gon.* And let his knights have colder looks among you: what  
growes of it no matter, advise your fellowes so, Ile write  
straight to my Sister to hold my course; prepare for dinner.  
*Exeunt.*

## SCENA QUARTA.

*Enter Kent.*

*Kent.* If but as will I other accents borrow,  
That can my speech defuse, my good intent  
May carry through it selfe to that full issue  
For which I raiz'd my likenessse. Now banisht Kent.  
If thou canst serve where thou dost stand condemn'd,  
So may it come, thy Master whom thou lov'st,  
Shall find thee full of labours.

*Hornes within. Enter Lear and Attendants.*

*Lear.* Let me not stay a iot for dinner, go get it ready: how now,  
what art thou?

*Kent.* A man Sir.



*Lear.* What dost thou professe? What would'st thou with us?

*Kent.* I do professe to be no lesse then I seeme: to serve him truly that will put me in trust, to love him that is honest, to converse with him that is wise and saies little, to feare iudgment, to fight when I cannot choose, and to eate no fish.

*Lear.* What art thou?

*Kent.* A very honest hearted Fellow, and as poore as the King.

*Lear.* If thou be'st as poore for a subiect, as hee's for a King, thou art poore enough. What would'st thou?

*Kent.* Service.

*Lear.* Who would'st thou serve?

*Kent.* You.

*Parabola.* Si Spiritus potestatem habentis adscenderit super te locum tuum non dimiseris, quia curatio faciet cessare magna peccata (Eccles. X, 4).

Parable. If the spirit of the ruler rise up against thee, leave not thy place; for management pacifies great offences (Eccles. X, 4).

Column 214.

\* \* \*

{ Up to here the tragedy has been printed word for word.  
Let us now take some tests out of the undermentioned  
scenes in Act I, and from those in Acts II and III. }

\* \* \*

From Act I, 4:

*Foole.* If I gave them all my living, I'd keepe my Coxcombes my selfe, there's mine, beg another of thy Daughters.

Sh. Page 288,  
Column a.

*Lear.* Take heed Sirrah, the whip,

-----

From Act I, 5:

*Foole.* Then I prythee be merry, thy wit shall not go slip-shod.

Sh. Page 290,  
Column a.

*Lear.* Ha, ha, ha.

-----

*Parabola.* Vir sapiens, si cum stulto contenderit, sive irasca-

Parable. If a wise man contend with a fool, whether he rage

Column 210.

*tur, sive rideat, non inveniet* or laugh, he shall find no rest  
*requiem (Prov. XXIX, 9).* (Prov. XXIX, 9).

\*

From Act I, 4:

Sh. Page 288,  
 Column a.

*Foolc. Marke it Nuncle:  
 Have more then thou showest,  
 Speake lesse then thou knowest . . .*

Column 214. *Parabola. Totum spiritum su-  
 um profert stultus; at sapiens  
 reservat aliquid in posterum  
 (Prov. XXIX, 11).*

Parable. A fool utters all his  
 mind, but a wise man reserves  
 something for the future (Prov.  
 XXIX, 11).

\*

From Act II, 4:

Sh. Page 295,  
 Column b.

{ (At the end of Act II Lear goes off cursing his second daughter,  
 who is as ungrateful as the eldest one.) }

*Lear. you thinke Ile weepe,  
 No, Ile not weepe, I have full cause of weeping.  
 Storme and Tempest.*

— — — — —

*Actus Tertius. Scena Prima.*

*Storme still, Enter Kent, and a Gentleman, severally.*

Sh. Page 295,  
 Column b.

*Gent. tears his white hair,\*)  
 Which the impetuous blasts, with eyeless rage,  
 Catch in their fury . . .*

— — — — —

*Kent. But true it is, from France there comes a power  
 Into this scatter'd kingdom; . . .\*\*)*

— — — — —

\*) Livius calls the scattered hairs and more particularly those of enraged persons *crines sparsi*, while Ovid calls them *capilli sparsi*. — The same adjective is used in *Doctrina de occasionibus sparsis* (the doctrine of the scattered, destroyed or unsuccessful businesses or occasions).

\*\*) *Scatter'd kingdom* is equivalent in this passage to scattered occasions.

Both these passages are not given in the Folio-edition whereas they appear in the older Quarto-edition. These two short words are quoted from the Tauchnitz-edition.

*Scena Secunda.*

*Storme still. Enter Lear, and Foole.*

*Lear. Blow windes and crack your checks;*

Sh. Page 296,  
Column a.

*Scena Quarta.*

*Enter Lear, Kent, and Foole.*

*Storme still.*

Sh. Page 297,  
Column a.

*Storme still.*

Sh. Page 297,  
Column b.

*Storme still.*

Sh. Page 298,  
Column a.

*Storme still.*

Sh. Page 298,  
Column b.

*Parabola. Qui conturbat domum suam, possidebit ventos (Prov. XI, 29).*

*Parable. He that troubles his own house shall inherit the wind (Prov. XI, 29).*

Column 211.

\* \* \*

#### 4. THE SUMMING-UP OF THE FOREGOING.

We see Lear, after he has scattered his kingdom, wandering through the storm with scattered hairs, roofless and impoverished. He serves as living illustration of Bacon's *Doctrine of Negotiations* and thus converts the instructive proverb of Solomon: *He that troubleth his own house shall inherit the wind*, into a dramatic parable of far mightier effect.

That Bacon had not only something similar to *King Lear*, but rather exactly this figure and none other, in his mind is indubitably shown in his explanation of the proverb. That which he more particularly understands by the expression: troubling one's own house is *separation from the women-folk, disinheriting of children and frequent family changes*. The Encyclopedia gives prominence thereto in slanting type (*italics*). King Lear dissevers himself from several women — his daughters. He does not disinherit several children, but he does disinherit his youngest and dearest child. He purposes living alternately with his two elder daughters. And that which is further contained in Bacon's curt explanation is clearly mirrored in *King Lear*. The expectation of greater peace of mind, *the vanishing of this hope in wind*.

*unrest the thanklessness of those preferred, adoption, (of the sons-in-law), evil speeches, nothing is wanting in the drama.*

And, as with this proverb, so is it with the others. The short saying of Solomon: *A soft answer turneth away wrath* mentions no prince, says naught about a series of answers. *If the anger of a prince be kindled against you and it is your turn to speak* are intentional additions of Francis Bacon—additions in the sense of the dramatic parable, *King Lear*.

Solomon says: *A wise servant shall have rule over a foolish son*; Francis Bacon mentions a *servant or humble friend* who acts as *arbiter in their disputes*. This corresponds exactly with the Earl of Kent in *King Lear*.

Solomon gives the warning: *lend not thine ear to all words that are spoken*. Bacon extends the proverb to the written word. Just so is it in *King Lear*, wherein the Earl of Gloucester not only swallows greedily, with eyes and ears, all callumnies, whether spoken or written but even hunts them up in contradistinction to the wisdom of Pompeius, who destroyed such disgraceful writings without having read them, and to whom Bacon refers.

Solomon speaks of a *prince who readily hearkens to lies*. Bacon speaks of *stage plots*. Both the situation and the words employed by the slanderer Edmund on meeting his noble-minded half-brother Edgar correspond herewith.

Solomon says: *If the spirit of the ruler rise up against thee, leave not thy place* (Eccl. X, 4). Bacon is the first to bring the word *wrath* into his explanations and the first who describes this anger as *serious disease*, so that he who remains in his place may seek the right *remedy*. We hear the words of the faithful Kent to the enraged King: *Kill thy Physition, and thy fee bestow upon the foule disease*.

Thus, all the proverbs we have named, together with the explanations thereof, stand in clear and indubitably intentional connexion with the tragedy of *King Lear*.

But of the proverbs that we have until now left unnoticed it will suffice if some of them be given here in order to show that they also contain ideas which stand in close relation to the Lear-ideas, namely:

*Parabola.*

12. *Homines derisores civitatem perdunt, sapientes vero avertunt calamitatem.*

Parable (Proverbs of Sol. XXIX, 8).

12. Scornful men bring a city to destruction, but wise men turn away wrath.

*Parabola.*

20. *Vidi cunctos viventes, qui ambulant sub sole, cum adolescente secundo, qui consurgit pro eo.*

Parable (Eccles. IV, 15).

20. I considered all the living which walk under the sun, with the second child who shall rise in his stead.

*Parabola.*

26. *Noli esse amicus homini iracundo, ne ambulato cum homine furioso.*

Parable (Proverbs XXII, 24).

26. Make no friendship with an angry man; and walk not with a furious man.

*Parabola.*

30. *Prudens advertit ad gressus suos: Stultus divertit ad dolos.*

Parable (Proverbs XIV, 8).

30. A wise man looketh well to his way, but a fool turneth to deceit.

Let it be remembered what a high position Bacon gives to parabolic poetry in his theory and that he heads each of the 34 proverbs of Solomon with the word *Parabola*. The Latin bible calls the sayings of Solomon Proverbia; the English version calls them Proverbs; the German edition names them Sprüche — (sayings of Solomon) — Bacon calls them *Parabola* meaning parables or allegories.

Moreover, let those words of Bacon be borne in mind where he says of the present age *whercin we abound with history* that it is better to treat of *Negotiations* in form of *Discurses* with *living aims* and to *tempt to draw freshly* and *in our view out of particulars* this missing science.

The expressions *living blanks*, *living aims* (*animatus scopus*) and *in our view* find their perfect counterpart in the words of the first scene of the tragedy:

*Lear.*

*Out of my sight!*

*Kent. See better, Lear; and let me still remaine*

*The true blank (target) of thine eye.*

Furthermore, let it be remembered how often the word *businessse* is heard in the first scenes of *King Lear*.

Lastly, let the passage in the introduction to the science of negotiations be remembered wherein is said there be no books of it, *except some few civil advertisements collected in one or two little volumes which have no proportion to the magnitude of this subject*, meaning that almost nothing has been written on the matter.

If that which has been discussed above has disposed us to apply the words *in one or two little books* direct to *King Lear*, the following fact will be found to support the assumption, viz:

Shortly after King James the First ascended the throne Francis Bacon wrote the first edition of his Encyclopedy entitled *The Advancement of Learning* and dedicated the book to the king. This was in 1605. This work, which was written in the English language, also contains, as examples of *businessse* sundry proverbs of Solomon, together with explanations thereof. But it contains only 24 instead of 34 proverbs and the notes are much shorter.

The passage in the work in question runs thus: *there be no books of it, except some few scattered advertisements, that have no proportion to the magnitude of this subject.* Now, in the self-same year (1605) there appeared, and that absolutely anonymously and without even a hint as to the poet's name, a thin, little quarto-volume of *King Lear* for the very first time.

And when eighteen years later, in 1623, the Encyclopedy appeared in Folio-form, *King Lear* was also published in Folio-form, as part of the oft-named first complete edition of the dramas. (It had been issued in 1608 with the name W. Shake-speare thereto for the first time). The short discussion concerning the doctrine of negociations as contained in *The Advancement of Learning* (of like date) corresponds with the equally more juvenile poem of 1605. The poem of 1623, which had been completely revised and brought to glorious perfection found its supporter and expounder in the long, much more comprehensive and far more attractive form of *the Doctrine of Negociations* as contained in *De Augmentis Scientiarum*.

Let us once more compare the intimate connexion between Baconian-theory and Shakespearian-practice with the aid of the following table:

- Year 1605. First edition of *King Lear*, in Quarto and anonymous.
- Year 1605. First edition of the Encyclopedy (with 24 proverbs)  
in quarto, with Bacon's name.
- In 1616 the player, William Shakspere, died.
- Year 1623. New, revised and enlarged edition of *King Lear* in  
Folio and with the name of *Shakespeare*.
- Year 1623. New, revised and enlarged edition of the Encyclopedy  
(with 34 Proverbs) in Folio and with Bacon's name.
- In 1623 Francis Bacon died.

What could possibly have induced Francis Bacon to connect himself so scientifically and so closely with the drama of another? Besides, how could it happen that seven years after the death of the player improvements in the poem and improvements in the exposition of the scientific work should appear simultaneously, unless Bacon was, in both instances, the principal personage?

The relations are again of so intimate a character that we can in this instance, as before, only assume that to one mind and to one only, are we indebted alike for the poem and for the scientific explanations connected therewith. Shakspere had been seven years dead, whereas Bacon lived on and created in full freshness of mind.

It is indubitable that *King Lear* stands in the same relationship to Francis Bacon as do *The Tempest* and *Hamlet*. All three poems transport the theories of Bacon onto the stage-realm.




V.

## SHAKESPEARE'S COMEDY OF 'LOVE'S LABOUR'S LOST'

a dramatic parable in the sense of Bacon's Doctrine of Light and Luminous Matter.

---

### I. THE WEALTH OF LIGHT IN THE COMEDY.

HE King of Navarre and his three courtiers Berowne, Longavill and Dumane, have agreed to study three years together, to fast, to sleepe little and to avoid women (*To see no Ladies, study, fast, not sleepe*). Thereupon the Princess of France appears. In her suite are three young ladies of the court, Rosaline, Maria and Catherine, with Boyet as male companion. The king and his three friends fall over head and ears in love with the four ladies. They mutually surprise each other in their respective love-thoughts and conjointly make love to the maidens. It is a pretty piece of repartee, a playing of masks and faces. Then comes the news of the death of the French king; the flirtations are interrupted with the promise of resumption in the following year. The ladies depart and — *Love's Labour's lost*.

Between all these characters, the gentlemen among themselves, the ladies among themselves and the gentlemen with the ladies, the whole comedy, which is mostly written in well-rhymed verse, sparkles with the liveliest wit and word-play (puns). But ever and ever again the thoughts revert to light, to colour, to sources and effects of light. Ever and ever again, in all keys and in all shades of wit, is love and its effects compared with light and the effects thereof. In the closing-scene we hear that *Love is*

*Form'd by the eie, and therefore like the eie.*

Moreover, the eye itself is treated throughout the whole comedy as a source of light. The eyes of the pretty maidens are constantly being compared in charming rhyme-play with suns, moons and stars and wit flashes backwards and forwards like lightning.

In contrast to this brilliant court-company, that sparkles with beauty, merriness and intelligence, we find the dreary, narrow-minded, spiritless, dull set of prigs, Don Adriano de Armado, the bombastic braggart, Sir Nathaniel, the curate, Holofernes, the schoolmaster, Dull, the constable, and Costard, the clown. These all represent the lowest order of mental light. A merry ray of light, a spec of sun among these low-class spirits is Armado's smart, witty page, *Moth* (mote, a tiny spec). The Folio-Edition of 1623 constantly uses the word *Braggart* instead of Armado, *Pedant* instead of Holofernes, *Foole* or *Clowne* instead of Costard, *Boy* for Moth, so that the type of each character is clearly expressed in the names of the persons.

In proof of how very much the idea of Light pervades all and every scene, from the beginning to the end of the comedy, let us enumerate, in the order of the poem, all the words which are directly and indubitably connected with light, colour, eye and seeing, and cite (as given verbatim in the Folio-Edition of 1623), seven passages of lesser and greater length, which are specially devoted in the clearest and most exhaustive manner to the matter of Light.

*See, scene, darke, see, sense, sense.*

*Why? all delights are vaine, and that most vaine  
Which with paine purchas'd, doth inherit paine,  
As painfully to poare upon a Booke,  
To seeke the light of truth, while truth the while  
Doth falsely blinde the eye-sight of his looke:  
Light seecking light, doth light of light beguile:  
So ere you finde where light in darknesse lies,  
Your light grows darke by losing of your eyes.  
Studie me how to please the eye indeede,  
By fixing it upon a fairer eye,  
Who dazling so, that eye shall be his heed,  
And give him light that it was blinded by.  
Studie is like the heavens glorious Sunne,  
That will not be deepe search'd with sawcy lookes:  
Small have continuall plodders ever wonne,  
Save base authoritie from others Bookes.  
These earthly Godfathers of heavens lights,*

*That give a name to every fixed Starre,  
Have no more profit of their shining nights.  
Than those that walke and wot not what they are.  
Too much to know, is to know nought but fame:  
And every Godfather can give a name.*

*Greene, Rose, Snow, see, scene, fire, fire, see, scene,  
sable coloured melancholic, blacke, snow-white, ebony  
coloured, viewest, beholdest, surveyest, seest, looked for,  
see, looke, complexion, complexion, sea-water Greene,  
complexions, Greene, colour, colour, Greene, white, red,  
colours, white, red, blush, pale white, white, redde,  
light, blushing, see, scene, see, see, looke, painted, eye,  
eye, sight, interview, see, eye, white, saw, light, light,  
light, eyes.*

*Why all his behaviours doe make their retire,  
To the court of his eye, peeping thorough desire.  
His hart like an Agot with your print impressed,  
Proud with his forme, in his eye pride expressed.  
His tongue all impatient to speake and not see,  
Did stumble with haste in his eye-sight to be,  
All senses to that sense did make their repaire,  
To feele only looking on fairest of faire:  
Me thought all his senses were lockt in his eye,  
As Jewels in Christall for some Prince to buy.  
Who tending their own worth from whence they were glast,  
Did point out to buy them along as you past.  
His faces owne margent did coate such amazes,  
That all eyes saw his eyes enchanted with gazes.*

*Eye, eye, see, sense, eye, eyes, painting, fir'd, stars, see,  
sensibly, Carnation: white, see, purblind, colours,  
whitly, pitch-balls, eyes, Argus, glasse, see, see, eye, vidi,  
See, see, see, see, saw, eyes, picture, Oule, see, see, Je-  
well, Cooke, sensible, Dictissima, Dictissima, dictima.  
Phebe, Luna, Moone, Moone, Moone, looke, Fire, umbra,  
vede, eyes, sees, eye, lightning, fire, celestiall, golden,  
overglance, snow-white, looke, colourable, colours, eye,  
light, eye, eyes.*

*So sweete a kisse the golden Sunne gives not,  
To those fresh morning drops upon the Rose,  
As thy eye beames, when their fresh rayse have smot.  
The night of dew that on my cheekes downe flows.*

*Nor shines the silver Moone one half so bright,  
Through the transparent bosome of the deepe,  
As doth thy face through teares of mine give light:  
Thou shin'st in every teare that I doe weepe,  
No drop, but as a Coach doth carry thee:  
So ridest thou triumphing in my woe.  
Do but behold the teares that swell in me,  
And they thy glory through my griefe will show;  
But doe not love thy selfe, then thou wilt keepe  
My teares for glasses, and still make me weepe.  
O Queen of Queenes, how farre dost thou excell,  
No thought can thinke, nor tongue of mortall tell.*

*Shade, eye, Sun, shine, greene, ore-eye, Amber (haire),  
amber, Amber coloured Raven, sunne, shine, unscene,  
Acthiop, looke, pale, blush, blush, blush, saw, Gold,  
Christall, eyes, see, eyes, appeares, see, Beame, scene,  
see, see, over-view, see, eye.*

*Berowne. Who sees the heavenly Rosaline,  
That (like a rude and savage man of Inde)  
At the first opening of the georgeous East,  
Bowes not his vassall head, and strooken blinde,  
Kisses the base ground with obedient breast?  
What peremptory Eagle-sighted eye  
Dares looke upon the heaven of her brow,  
That is not blinded by her maiestie?*

*King. What zeale, what furie, hath inspir'd thee now?  
My Love (her Mistres) is a gracious Moone,  
Shee (an attending Starre) scarce scene a light.*

*Berowne. My eyes are then no eyes, nor I Berowne.  
O but for my Love, day would turne to night,  
Of all complexions the cul'd soverraignty,  
Doe meet as at a faire in her faire cheeke,  
Where severall Worthies make one dignity.  
Where nothing wants, that want it selfe doth seeke,  
Lend me the flourish of all gentle tongues,  
Fie painted Rethoricke, O shee needs it not,  
To things of sale, a sellers praise belongs:  
Shee passes prayse, then prayse too short doth blot.  
A withiered Hermite, fivescore winters worne,  
Might shake off fiftie, looking in her eye:  
Beauty doth varnish Age, as if new borne,  
And gives the Crutch the Cradles infancie,*

- O 'tis the Sunne that maketh all things shine.*
- King.* *By heaven, thy Love is blacke as Ebonic.*
- Berowne.* *Is Ebonic like her? O wood divine?*  
*A wife of such wood were felicitie.*  
*O who can give an oth? Where is a booke?*  
*That I may sweare Beauty doth beauty lacke,*  
*If that she learne not of her eye to looke:*  
*No face is faire that is not full so blacke.*
- King.* *O paradoxe, Black is the badge of hell,*  
*The hue of dungeons, and the Schoole of night:*  
*And beauties crest becomes the heavens well.*
- Berowne.* *Divels soonest tempt resembling spirits of light.*  
*O if in blacke my Ladies browes be deckt,*  
*It mournes, that painting usurping haire*  
*Should ravish doters with a false aspect:*  
*And therefore is she borne to make blacke, faire.*  
*Her favour turnes the fashion of the dayes,*  
*For native bloud is counted painting now:*  
*And therefore red that would avoyd dispraise,*  
*Paints it selfe blacke, to imitate her brow.*
- Dumane.* *To look like her are Chimney-sweepers blacke.*
- Longavile.* *And since her time, are Colliers counted bright.*
- King.* *And Aethiops of their sweet complexion crake.*
- Dumane.* *Dark needs no Candles now, for dark is light.*
- Berowne.* *Your mistresses dare never come in raine,*  
*For feare their colours should be washt away.*
- King.* *'Twere good yours did: for sir to tell you plaine,*  
*He finde a fairer face not washt to day.*
- Berowne.* *He proove her faire, or talk till dooms-day here.*
- King.* *No Divell will fright thee then so much as shee.*
- Dumane.* *I never knew man hold vile stuffe so deere.*
- Longavile.* *Looke, heer's thy love, my foot and her face see.*
- Berowne.* *O if the streets were paved with thine eyes,*  
*Her feet were much too dainty for such tread.*
- Dumane.* *O vile, then as she goes what upward lyes?*  
*The street should see as she walk'd over head.*  
*see, pore, looke, looking, eyes, fiery, eyes, eyes, seeing,*  
*eye, eyes, gaze, Eagle, blinde, sensible, bright. Apollo,*  
*eyes, sparcke, promethean fire, Sunne, light, eye, luna-*  
*ticke, vides, video, scene, fire-worke, Diamonds, look,*  
*Light, light, darke, light, light, darke, light, light,*  
*snuffe, darkely, look, darke, light, light, picture, red,*  
*golden, burns, shade, eyes, shade, behold, see, appeares.*

*see, Black moors, viewes, eyes, eyes, eyes, viewes, beholde, behold, behold, Sunne beamed eyes, Sunne beamed eyes, Daughter beamed eyes.*

*Berowne. Vouchsafe to shew the sunshine of your face,  
That we (like savages) may worship it.*

*Rosaline. My face is but a Moone, and clouded too.*

*King. Blessed are clouds, to doe as such clouds do.  
Vouchsafe bright Moone, and these thy stars to shine,  
(Those clouds remooved) upon our waterie cyne.*

*Rosaline. O vaine petitioner, beg a greater matter,  
Thou now requests but Mooneshine in the water.*

*Moone, Moone, Moone, white handed, looke, invisible, scene, sense, sence, sensible, tapers, puft out, Roses, Roses, clouds, Roses, white as Whales bone, see, eie, as pure as the unsallied Lilly, unscene, eies, seeing, fierie, eie, light, light, eie, lookes, browes, looke, pale, stars, blind, white, white, see, eyes, see, eye-sight, Jewell, Jewell, see, the apple of her eie, fire, leere, eie, painted, looke, see, scarce scene, light, darke, Painter, Greyhound, sence, North-pole, cloud, scene, cloud.*

*(Love is)*

*Form'd by the eie, and therefore like the eie.  
Full of straying shapes, of habits, and of formes  
Varying in subiects, as the eie doth roule,  
To everie varied object in his glance.*

*Eies, eies, looke, lookes, twelve Celestiall Signs, heate, eie, blacke, looke, behold, eye, saw, Owle, Owle.*

*When Dasies pied, and Violets blew,  
And Cuckow-beeds of yellow hew:  
And Ladie-smockes all silver white,  
Do paint the Medowes with delight.*

*Bleach, Isicles, staring Owle, snow, red, staring Owle.*

— — — — —

Thus we find in the comedy, which fills hardly more than 22 folio-pages, the word eye, or its collateral form eie, about 60 times, See just as often, and light 30 times. We hear all sorts of seeing and eye-motion spoken of. Of sources of light are named: *Sunne* 6 times, *Luna*, *Moone* still oftener, *fixed Starre*, *attending Starre*, *the twelve Celestiall Signs*, *lightning*, *fireworke*, *promethean fire*, *taper* and *candle*,



down even to the *staring Owle* with its eyes that shine in darkness. The word *colour* appears 6 times. Reference is made more than 40 times to coloured and shining objects, and to various degrees of colour and brightness. Altogether more than 500 words relating to light and its effects are used.

But this number is materially increased, inasmuch as on reading the work attentively we find such words as *faire*, *beauty*, *shame*, then of *feare* (because white of colour); besides these are found: *quick*, *hasty*, *tender*, *merry*, *joyous*, *witty*, and their contrasts: *slow*, *lazy*, *heavy*, *melancholy*, *dull*, all being in close conjunction with the idea of *light* and *luminous matter*. *Heaven*, *day and night*, *Seasons* and *hours* occur frequently. It is scarcely necessary to enumerate all these words in the order of their recurrence but merely to add that the word *faire* (in the sense of beautiful) appears as often as the words *see* and *eye* or *cic*, namely 60 times, or on the average 3 times to a page.

The most prominent and wittiest of all the brilliant minds in the comedy is *Berowne*. The modern editions print the name *Biron*, or *Biròn*, whereas he is called *Berowne* (meaning *brown*) in the Folio-edition. It was evidently intended that he should be of dark complexion. He loves the dark-haired and dark-eyed Rosaline; in fact, until the colour brown is thought of as in connexion with the word *Berowne* the point of such a line as

*My eyes are then no eyes, nor I Berowne*

is missed.

The name *Rosaline* contains the name of the most beautifully coloured of all flowers, *Rosa*. The word *Moth*, the page's name is generally translated as the insect (say *Tinea* L.) but in the Folio-edition it is placed in the same likeness as *Moth* (meaning a mote or sun-atom) both words being written with capitals:

*You Found his Moth, the King your Moth did see:  
But I a Beame doe finde in each of thee.*

Reading this in the sense of the comedy, which holds that light is synonymous with love, this phrase means as much as:

You found his mote (of sun),  
The King saw your mote (of sun),  
But I, I find a perfect (sun-) beam  
In each one of all ye three.

As a contrast to the agile, clever *Moth* the name chosen for the constable is *Dull*, meaning stupid, obtuse, slow. The name of the

courtier *Longavill* (also written *Longavile*) means *far removed from the vulgar* (*Long-a-vile*). This idea is clearly expressed in the line:

*Dumanc. I never knew man hold vile stuffe so deere.*

Immediately afterwards Longavill likens Berowne's lady-love to a shoe. Both of them object to Berowne that his sweetheart is too dark and too low, while Dumane and Longavill, on the contrary, give that which is vile, common, vulgar a wide berth (*Long-a-vile*).

The name of the ambassador, *Marcade* (it is thus spelt in the Folio-edition, whereas the modern ones give it as *Mercade*) is similarly conceived. *Marcade* appears in the fifth act to announce the death of the French king to the princess:

*Qu. Welcome Marcade, but that thou interruptest our merriment.*

To mar means to spoil, to destroy, to interrupt; cade, cadence means tunefulness, harmony, euphony. Like the pseudonym of the author *Marprclate* (who would root out the priesthood), like the poet's name *Marlowe* (who would do away with what is vulgar, low) — presumably also a pseudonym — like the name of the vicar *Mar-text* (text-spoiler) in Shakespeare's comedy of *As you like it*, the word *Marcade* means one who spoils harmony, mars merriment, is, in short, a spoil-sport. Merriment, Love, Joy, are all equivalent to Light. Hence follows immediately on the above quotation, referring to Marcades's appearance and message of mourning, the remark from Berowne's lips:

*the Scene begins to cloud.*

## 2. THE CONCORDANCE OF IDEAS BETWEEN THE COMEDY AND BACON'S SCIENCE OF LIGHT.

27 years after Bacon's death (in 1653) there appeared for the first time in print a treatise entitled *Topica Inquisitionis de Luce et Lumine* (*Topics of Inquiry respecting Light and Luminous Matter*). The oldest edition accessible to the author of this work was the neat Amsterdam issue of *Opuscula Varia Posthuma Francisci Baconi* (Various small posthumous works of Francis Bacon), edited by Bacon's former secretary and chaplain, Dr. William Rawley, in 1663. The treatise occupies eight little duodecimo-pages of this edition, while it fills three columns, namely 746 to 748, of the Frankfort Folio-edition of the *Opera Omnia* issued in 1665.

The short sections of this terse scientific work discuss optics in brief, but so much the more well thought-out, words; they bear the following twelve headings:

1. *Tabula Præsentiaæ*. (The Table of Presence.)
2. *Tabula Absentiaæ in proximo*. (The Table of Absence in the next Degree.)
3. *Tabula Graduum*. (The Table of Degrees.)
4. *Colores Lucis*. (Colours of Light.)
5. *Reflexiones Lucis*. (Reflections of Light.)
6. *Multiplicationes Lucis*. (Multiplications of Light.)
7. *Modi obruendi Lucem*. (Methods of overpowering Light.)
8. *Operationes sive effectus Lucis*. (Operations or Effects of Light.)
9. *Mora Lucis*. (Continuance of Light.)
10. *Via et Processus Lucis*. (Ways and Passages of Light.)
11. *Diaphancitas Lucidorum*. (Transparency of Lucid Bodies.)
12. *Cognitiones et Hostilitates Lucis*. (Affinities and Oppositions of Light.)

I.

Bacon names as light-producing bodies: *Stellæ* (stars), *Meteora ignita*, (fiery-meteors, which are all light-giving appearances within the earth's atmosphere), *flamma* (flame), *ligna*, *Metalla, et alia ignita*, (wood, metals, and other bodies ignited), *saccharum inter scalpendum et frangendum* (sugar, in scraping and breaking), *Cicendula* (the glow-worm), *rores Aquæ salsæ percussæ et sparsæ* (spray of salt-water, beaten and thrown about), *oculi quorundam animalium* (the eyes of some animals), *ligna nonnulla putria* (some kinds of rotten wood), *magna vis Nivis*, (a great mass of snow), and other matters.

All these light-producers are referred to in *Love's Labour's lost*, the majority directly, some in parabolic form. Stars are often represented: *Sunne*, *Moone*, *fixed Starre*, *attending Starre*, the *twelve Celestiall Signs*. Of fire-meteors, i. e. light-giving appearances in the air, we find *lightning*. Fire is represented as *promethean fire*, *fireworke*, and, furthermore, several times as *fire*, *fiery*. *Taper* and *candle* and even *Snuffe* (of a candle) are not wanting. In the closing song fire-wood is referred to. Winter sings:

*And Tom beares Logges into the hall.*

Heated light-giving metal is represented by the enamoured fire-eater *Armado*. *Thou heat'st my bloud* he says to the page, and when he sees the milk-maid he blushes (reddens). The glowworm, whose

degree of light-power is in *Hamlet* so admirably compared with that of the approaching dawn, is certainly not absolutely named in the comedy, nevertheless the meaning is transparent enough. Berowne surprises his three enamoured friends and says to the king:

*Good heart, What grace hast thou thus to reprove  
These wormes for loving, that art most in love?*

Then follows immediately the passage:

*You found his Moth, the King your Moth did see:  
But I a Beame doe finde in each of three*

meaning thereby that he sees how much they are in love. Thus, the lovers glow and give forth more or less light in the warmth of their love. Berowne compares their love with sun-atoms and a sunbeam, and with the same breath he calls the courtiers *wormes*. What sort of worms are they except light-giving worms (glow-worms)?

In the beginning of Act V occur in the self-same column the words *scracht*, *scraps*, and *salt-wave*. It must be admitted that the word (sugar gives light when scratched or scraped) is not directly conjoined with the two first-named words, but the language (in another place Shakespeare uses the word *honey-sweet*) seems intended for a comparison with a piece of sugar. At all events the speech is first of rubbed, *scracht* grammar and then of *scraps*, which the schoolmaster and the curate bring into a *great feast of Languages*. Then comes, twice and in direct connexion therewith, the use of the Latin *videsne*, *video* (seest thou not? I see).

Then a wit of the page, Moth, is compared with *salt-water* that is *snip*, *snaf*, quickly thrown about — and wit is light.

*Snow* and *luminous eyes of some animals* are, moreover, to be found in the winter-song at the close of the fifth act and to which reference was made a little way back in connexion with firewood. The word *snow* appears once in rhyme; the word *staring Owle* twice, namely in the refrain of the two strophes:

*Then nightly sings the staring Owle.*

Staring owl-eyes shine by night.

It is with this last small glimmer of light that the light and wit of the comedy closes. — Armado compares the song with that of Apollo. Now Apollo is not only the god of song but also and more particularly the god of light, the sun-god. This closes the poem.

### 3.

As degrees of light Bacon uses: *the flame of wood, the flame of spirits-of-wine, the flame of coals*. The object comes very near to the

*overpowering of light*, which will be discussed in § 7. The comedy is, indeed, rich in comparisons of degrees of light, thus:

*My Love (her Mistress) is a gracious Moone,  
Shee (an attending Starre) scarce seen a light.*

and, soon after:

*A Lover's eyes will gaze an Eagle blinde —*

This is equally a comparison or wagering contest between two grades of light which ends with the overpowering of one of the contending forces. In Bacon's science, as in Shakespeare's poetry, the eye is treated of as a source of light. The lover's eye is like the sun, it blinds the eagle-eye that looks into it.

#### 4.

Under *Colours of Light* Bacon gives prominence to four colours of the stars. The stars are *candidae* (white), *splendidæ* (bright), *rubeæ* (reddish), *plumbeæ* (lead-coloured).

It by no means seems to be an accident that the ladies who are compared with stars should also be four in number. *Maria* is a *white* star, for Longavill, who compares his lady-love with the sun and goes into raptures over the *heavenly* eloquence of her eyes, asks emphatically on their first meeting: *what is she in the white?* The king in his love-sonnet compares the princess first with the sun and then with the moon. Apollo, the sun-god, is distinctly described as *bright*; thus, the princess corresponds with the *bright* star. *Rosaline* is, according to her name, *Rosa-line* (rose-like) the *reddish* star. Whether or not *Catherine* corresponds with the *lead-coloured* star we need not venture to determine. *Boyet's* glance is likened unto a *leadén sword*. Anyhow, the concord in number between the scientific and the poetical stars is certainly noteworthy. *No green flames (flamæ virides) are yet discovered* is found in the paragraph. This seems to agree with the battle of words between Armado and Moth in the second scene of the play. Armado asks concerning *Sampson's love*: *Of what complexion?* Moth replies: *Of the sea water Greene sir. Greene, says Armado, indeed is the colour of Lovers; but to have a love of that colour, methinkes Sampson had small reason for it.* Again we find that there is *no green flame* and, moreover, no green lady-love. *My love is most immaculate white and red.* Then again, *Armado* stands, in respect of name, occupation, conduct and speech, very near akin to iron, while Bacon closes paragraph 4 by asserting that heated iron becomes red and, if heated still more, nearly white.

Of the remaining kinds of flame it is said in the short section: *Flammae ordinariae croceae sunt, et, inter eos Coruscationes caelitus et Flammae pulveris pyrii maxime albicant.* (Common flames are generally saffron-coloured, and among them celestial coruscations and the flames of gunpowder are most inclined to whiteness.) Of common flames we find fire, firework, taper and candle mentioned in the play. Lightning is also represented. Gunpowder, too, is named. At the end of Scene I, Act IV we find the direction *Shoote within* and in Act III, Scene I a cannon-shot is parabolically described in comical language.

The manner in which all this occurs is so drastic and at the same time so natural and simple that the passage must be given in its entirety in order to show how scientific facts may be made suitable to the stage through the parabolic art. But, first of all, let a passage from the 12th paragraph on light be quoted: *Torpor Corporum in partibus suis, maxime est luci inimicus. Nam fere nihil lucet, quod non, aut propria natura, insigniter mobile est: aut excitatum, vel calore, vel motu, vel spiritu vitali.* (Sluggishness of bodies in their parts is the chief enemy of light. For there is scarce anything luminous which is not either in its own nature very movable, or excited by heat or motion or the vital spirit.) All this is in complete concord with that which is said in the play as preparatory to the cannon-shot. The contrast between slow and swift and the propulsive heat, motion and vitality which can fire a body that is otherwise dull and heavy cannot be more clearly expressed. Armado sends his page, Moth, to fetch the fool, Costard. (Armado is named a Braggart; Moth Boy.)

Brag. The way is but short, away.

Boy. As swift as Lead, sir.

Brag. Thy meaning prettie ingenious, is not Lead a metall heavie, dull, and slow?

Boy. Minnime honest Master, or rather Master no.

Brag. I say Lead is slow.

Boy. You are too swift sir to say so,

Is that Lead slow which is fir'd from a Gunne?

Brag. Sweete smoke of Rhetorike,

He reputes me a Cannon, and the Bullet that's he:

I shoote thee at the Swaine.

Boy. Thump then, and I flee.

Brag. A most accute Iuvenall, voluble and free of grace . . .

## 5.

Of bodies that refract light Bacon names in first order: *specula, aquae, Metalla polita, luna, gemmae* (mirrors, water, polished metals, the



moon and precious stones). In the play we find: twice *glass*; once *glazt* (glazed); twice *crystal*; four times *bright* and *jewels*; three times *Pearls*; once *Diamonds*. The moon is represented the strongest of all, namely: nine times in English, each time with a capital letter as *Moone*, once in Latin as *Luna* and three times in a mutilation of the word *Diktynna* (*Δίκτυννα*, the sub-name of Artemis or Diana, the hunting- and moon-goddess); once in Greco-latin as *Phebe* (Phoebe, *Φοίβη*, Diana as moon-goddess). The reflex of water is portrayed most distinctly in the king's sonnet:

*Thou shin'st in every teare that I doe weepe.  
No drop, but as a Coach doth carry thee:  
So ridest thou triumphing in my woe.  
Do but behold the teares that swell in me,  
And they thy glory through my griefe will show:  
But doe not love thy selfe, then thou wilt keepe  
My teares for glasses, and still make me weepe.*

Even two reflexes are combined in one instance:

*Thou now requests but Moonshine in the water.*

The moon reflects the sun's light, the water reflects the moonlight. Moonlight on the water is consequently the reflex of a reflex.

## 6.

This section discusses the multiplication of light. Let this be compared with:

*Studie me how to please the eye indecde,  
By fixing it upon a fairer eye,  
Who dazling so, that eye shall be his heed,  
And give him light that it was blinded by.*

Moreover light is increased by reflexion (§ 5).

## 7.

*Light is overpowered*, says Bacon, either by the superiority of a greater light or by the grossness and opacity of mediums. (*Veluti per exuperantiam majoris Lucis, mediarum crassitudines, aut opacitates.*) Under the standpoint of this paragraph we find, as under the title *Love's Labour's lost*, the charming alliteration of the letter *L*:

*Light seeking light, doth light of light beguile.*

This means, in other words, that when two lights come together, the stronger overpowers the weaker; the light of the eye is blinded

through the sudden appearance of a bright light, while the flame of a candle is scarcely visible in the sun-shine. To this place belong also the passages mentioned under § 3 concerning the attendant star, which hardly shows a visible light alongside of the moon, and that referring to the enamoured eye, which, *like the lover's eye will gaze an eagle blinde*. Furthermore:

*Who sees the heavenly Rosaline,  
That (like a rude and savage man of Inde)  
At the first opening of the gorgeous East,  
Bowes not his vassall head, and strooken blinde,  
Kisses the base ground with obedient breast?*

and closely following thereon:

*What peremptory Eagle-sighted eye  
Dare looke upon the Heaven of her brow,  
That is not blinded by her maiestie?*

The second kind of light-overpowering-effect is that obtained through non-transparent or light-restricting mediums. The word *shade* occurs in English as well as in Latin (*umbra*) in the comedy. *Cloud* and *clouded* appear often, as, for instance:

*My face is but a Moone, and clouded too.*

and again:

*The Scene begins to cloud.*

The ladies are stars, therefore the masks before their faces are *intransparent mediums that overpower the light*. The masks are compared directly with *clouds*:

*Vouchsafe bright Moone, and these thy stars to shine,  
(Those clouds remooved.) . . .*

meaning when the masks shall be removed.

Moreover, in the king's sonnet, which is especially rich in optical parabolism, the transparency of air is compared with the transparency of tears:

*Nor shines the silver Moone one half so bright,  
Through the transparent bosome of the dcepe,  
As doth thy face through teares of mine give light.*

The second half of this short paragraph 7 runs finally thus: *Radii solis certe, in flammam foci immissi, flammam, veluti fumum quendam*

*albiorem, apparere faciunt.* (Certainly the sun's rays directed on a flame of fire make the flame appear as a white smoke.) This, too, is dramatically parabolised :

*Longavill.* I beseech you a word: what is she in the white?

*Boyet.* A woman sometimes, if you saw her in the light.

*Longavill.* Perchance light in the light.

Now it must be self-evident that a double-meaning is contained in the words *light in the light*, namely *light*, in the sense of lightness of heart or mind, and *light* in the sense of light-giving-power, just as in the Saxon dialect *Leichte* means both a frivolous person and a candle (*Leichte* and *Leuchte*).

# 8.

Bacon calls colour the chief effect of light: *Omnis enim color Lucis imago fracta est;* (For all colour is the broken image of light.)

As touching this point the following word-statistics concerning the reference to colour in the comedy are submitted:

times	times
6 colour.	2 amber.
2 <i>hew</i> (hue).	1 <i>Amber-coloured Raven</i> .
5 complexion.	1 gold.
8 white.	3 golden.
1 white as Whales bone.	1 gilt.
2 pale.	4 greene.
1 pale white.	1 sea-water Greene.
2 snow-white.	1 blew (blue).
2 snow.	1 Violets.
1 Isicles.	1 Grey-hound.
1 Milke.	1 pied (particolored).
1 Lilly.	8 paint.
1 bleach.	1 painter.
1 silver white.	2 picture.
1 white handed.	2 Ebonie (ebony).
1 whitly (whitish).	1 ebon coloured.
6 red.	1 Chimney sweepers.
5 Rose.	1 Colliers.
about	1 sable coloured (black).
100 Rosaline.	6 melancholic (sadness).
1 Carnation.	1 pitch-bals.
about	2 <i>Acthiop</i> .
200 Berozone (Brown).	1 Black moors.
5 blush.	9 blacke.
1 yellow.	

The ninth paragraph speaks *de mora lucis* (of continuance of Light), *quæ, ut videtur, momentanea est* (which appears to be momentary). In explanation of this point the following sentences are used: *Neque enim lux, si per multas horas in cubiculo duraverit, magis illud illuminat quam si per momentum aliquod: Cum in calore, et aliis, contra fit. Etenim, et prior calor manet, et novus superadditur. Attamen crepuscula nonnihil à reliquiis Lucis provenire, ab aliquibus putantur.* (For light, though it be continued in a room many hours, does not light it any more than if it had been there only a second; whereas in heat and other things it is otherwise. For both the former heat continues and a new one is superadded. And yet the twilight is thought by some to proceed in some degree from the remains of light.)

From the point of view shown by this paragraph one may find the justification for converting the title of the comedy from *Love's Labour's lost* into *Light's Labour's lost*.

We know from the explanations before referred to that: *Love is like the eye*. Love and the beloved are likened to all possible sorts of light, from the sun down to the glow-worm; the lover's eyes can gaze the eagle blind; woman's eyes scatter forth promethean-fire, in short, love is light and eye, to be in love is to glow, to give forth light. The comedy is never tired of returning to the subject.

But it is not enough that the first word of the comedy-title *Love*, conveys a meaning. In each instance where the words *Labour*, and *lost*, recur in the play our reading of the sense is but confirmed.

In the title the word *lost* stands in close connexion with the word *love*. In the comedy itself the word *lose* is only found four times, three of which are in direct conjunction with words of the same import as *love*, namely: *light, eye, fire*:

Page 122 of the Folio-edition contains this passage:

*So ere you finde where light in darknesse lies,  
Your light grows darke by losing of your eyes.*

Page 140 of the Folio-edition says as follows:

*when we greete  
With eies best seeing, heavens fierie eie:  
By light we loose light.*

In both these instances the loss of eyesight (being blinded) corresponds with the overpowering of a lesser by a stronger light.

It is different on page 123, where we find in one line *lost* and its opposite *won*:

*Won as townes with fire, so won, so lost.*

Here the effect of fire is immediately null. And this line is in concord, on the one side, with Bacon's view as to the duration of light *which appears to be momentary* and, on the other side, with the title of the play, for the fire's exertion is lost. And in like intrusive manner does the idea *Mora Lucis momentanea est* (*the duration of light is momentary*) seem to be interwoven in poetical form into the line wherein the word *labour* occurs. This word *labour* only occurs once during the whole course of the play, namely:

Page 141 of the Folio-edition:

*When great things labouring perish in their birth.*

Just in the same manner as the luminous beauties and love appear and disappear again suddenly at the close in the comedy, just as all love's labour is lost, so also is the labour of light lost. Great things perish in their birth; light disappears again as quickly as it comes, namely in a moment.

*Light, though it has continued in a room many hours, does not light it any more than if it had been there only a second, says Bacon.*

The King of Navarre (see page 143) begs:

*King. Now at the latest minute of the hour,  
Grant us your loves.*

But the princess is inexorable:

*Princess. A time me thinkes too short,  
To make a world-without-end bargain in.  
No, no my Lord.*

And so the princess journeys off with her three ladies. The labour both of love and of light is lost.

They propose to meet again in a year's time, therefore a faint ray of hope remains. This is exactly in accord with Bacon's remark in § 9 on *the Continuance of Light*, which closes as follows: *Yet the twilight is thought by some to proceed in some degree from the remains of light.*

And exactly as a glimmer of hope remains of the brightness and light of love, so, as it were like a twilight, does Berowne appear to point to the real twilight in two words of the closing scene, when he calls out:

*A light for Monsieur Judas, it growes dark, he may stumble.*

and soon afterwards:

*The Scene begins to cloud.*

But the next words of the princess run:

*Boyet prepair, I will away to night.*

Thus twilight follows on day, evening on twilight and if the piece closes with a two-fold reference to *the staring Owle that nightly sings*:

*Then nightly sings the staring Owle*

this is certainly not fortuitous but, on the contrary, a dying out—in the Baconian sense—of this dramatic light-parable by taking the form of the weakest source of light, by reduction to that which can only be seen in the darkness of night.

10.

This section treats of the *Ways and Passages of Light* (*de viis et Processibus Lucis*). *Light spreads all round* (*Lux circumfunditur*), but, adds Bacon, *it is necessary to enquire whether it spreads equally upwards and downwards*. The charming comedy-scene in which the friends surprise each other in their love-affairs corresponds with Bacon's words. Berowne appears with verses in his hand. He hears footsteps and climbs into a tree. The king comes on and reads his love-sonnet. He hears some one approaching and hides himself. Longavill appears and reads a sonnet. He hears some one nearing and conceals himself on the other side. Dumane comes on, reads his sonnet and is watched at the same time from right, left and above. The poet emphasises the down-looking most especially:

*Berowne. Like a demie God, here sit I in the skie,  
And wretched fooles secrets heedfully ore-eye.*

And when all three are thus caught by Berowne the king asks:

*Are we betrayed thus to thy over-view?*

But the distribution of light in a downward direction, the seeing from below, is not actually but allegorically referred to in the following drastic and quizzical lines:

*Longavile. Looke, heer's thy love, my foot and her face see.  
Berowne. O if the streets, were paved with thine eyes,  
Her feet were much too dainty for such tread.  
Dumane. O vile, then as she goes what upward lyes?  
The street should see as she walk'd over head.*

The next sentences of the paragraph speak of shadows, of shadow-giving bodies, of the rectilinear direction of light. Thus speaks the king as he hides himself in the thicket:



*Sweet leaves shade folly.*

The three observers stand in the shade and are invisible. The fourth, Dumane, stands in the light and is watched by all, while he distributes light on all sides.

Boyet, too, talks—with special emphasising of the words—twice of *shade* and once of *thicket*, while the schoolmaster even uses the Latin equivalent *sub umbra* (in the shade).

11.

The next paragraph speaks of *Transparency* and mentions more specially that the body of air and the body of water are *transparent* (*diaphanum*). Let us recall once more the phrase mentioned already under § 7 wherein the penetration by light through both mediums is mentioned close together and the comparison is made between them:

*Nor shines the silver Moone one half so bright,  
Through the transparent bosom of the Deepe,  
As doth thy face through teares of mine give light.*

12.

The closing section discusses the *Affinities and Oppositions of Light*. The affinities *heat, tenuity, motion*, and their opposite, *sluggishness*, have already become known to us. But Bacon discusses the similarities and differences subsisting between light and sound with the greatest detail. Were all the passages in the play which contain close comparisons between light and sound, eye and ear, sight and hearing, eye and tongue to be given, some dozens of verses would have to be quoted here. Let us content ourselves with one weighty distinction: *quod lux sono velocior sit* (*Light is quicker than sound*). In the comedy we hear from mocking girls' lips:

*Above the sense of sence so sensible:  
Seemeth their conference, their conceits have wings,  
Fleeter then arrows, bullets, wind, thought, swifter things.*

What the poet referred to under *swifter things*, or, in fact, the swiftest of things, is easy to guess at in view of the foregoing. It is that to which the princess points in the words:

*When great things labouring perish in their birth.*

In both instances the word *things* shadows with the parabolic veil that which is common to both cases, namely the word and its meaning, Light. — — — — —

The comparison has hitherto been made with the treatise that appeared posthumously concerning *Light and Luminous Matter*.

But, furthermore, the natural history, *Sylva Sylvarum*, which is written in the English tongue and which appeared shortly after the author's decease, contains long sections standing in constant harmony with the scientific observations contained in the comedy of *Love's Labour's lost*. § 255 to § 277 discuss *Experiments in consort touching the consent and dissent of visibles and audibles* and § 867 to 873 treat of *Experiments in consort touching the eyes and sight*. We will confine the comparison to paragraphs 871 to 873.

The first half of § 871 runs: *Men see better, when their eyes are over against the sun or a candle, if they put their hand a little before their eyes. The reason is, for that the glaring of the sun or the candle doth weaken the eye; whereas the light circumfused is enough for the perception. For we see that an over-light maketh the eyes dazzle; insomuch as perpetual looking against the sun would cause blindness. Again, if men come out of great light into a dark room; and contrariwise, if they come out of a dark room into a light room; they seem to have a mist before their eyes, and see worse than they shall do after they have stayed a little while either in the light or in the dark.*

*Their hand a little before their eyes*—see the beginning of Act III:  
*With your hat penthouse-like ore the shop of your eies.*

*Against the sun*—see Act IV, 3:

*be first advis'd  
In conflict that you get the Sunne of them.*

*Light circumfused* is made applicable in the words of Boyet:

*Under the coole shade of a Siccamore,  
I thought to close mine eyes some half an houre:  
When lo to interrupt my purpos'd rest,  
Toward that shade I might behold address,  
The king and his companions; warely  
I stole into a neighbour thicket by . . .*

Here we see the sunlight, we see under the shade circumfused light, we see the motion from one light into another and the effects thereof.

*An over-light maketh the eyes dazzle*—and in the comedy we find: that the finer eye dazzles the one less bright; that light which seeks light will cheat light of its light; that if we salute the fiery eye of heaven with the sharpest eye we lose light through light.

*Perpetual looking against the sun would cause blindness*—and in the comedy:

*Studie is like the heavens glorious Sunne,  
That will not be deepe search'd with sawcy lookes.  
What peremptory Eagle-sighted eye  
Dares look upon the heaven of her brow,  
That is not blinded by her maiestie?  
A Lover's eyes will gaze an Eagle blinde.*

*Out of great light into a dark room, out of a dark room into a light room—in the comedy:*

*So ere you finde where light in darkness lies,  
Your light grows darke by losing of your eyes.*

Practice and theory, the poetic art and science cannot more perfectly and harmoniously explain each other than do the verses of the play and these few sentences of Bacon—which are so full of meaning.

We learn from § 873 that *diamonds, a fair garden, a beautiful person* and such-like make the spirits pleased and merry. We are reminded of the diamonds and jewels in the comedy; we see how the whole of the play, from beginning to end, is performed in a fair garden, namely in the king's park, which is described in Armado's letter as a *curious knotted garden*. Flowers, silk, all possible coloured and bright objects are mentioned and one does not tire of praising the beauty of the ladies. *Faire* alone recurs over 60 times!

In the same paragraph we read: *The sight is the most spiritual of the senses*. Boyet's description of the enamoured king agrees therewith:

*Why all his behaviours do make their retire  
To the court of his eye.*

The tongue *did stumble in his eie-sight to be*.

*Me thought all his senses were lockt in his eye.*

Thus all his senses were absorbed into the highest, the most spiritual. Or, still more plainly:

*The tongues of mocking wenches are as keen,  
As is the Razors edge, invisible:  
Cutting a smaller haire then may be seene,  
Above the sense of sense so sensible . . .*

Here we find the sense of sight described—almost in the identical words of Bacon—in a roguish comparison with the tongues of mocking wenches, as the fairest, noblest, finest of the senses.

At the point where § 1000 of the collection of natural-historical aphorisms leaves off the feuilletonistic-novellistic fragment *New Atlantis*

begins. Bacon pourtrays therein a scientifically-ideal state. On a lonely island in the ocean live none but clever, good men. The central point of splendour in the whole is *Solomon's House*, a model academical institution which is fitted out with all that can be produced with the aid of sciences based on experience and which, therefore, comprises the highest philosophy combined with the noblest poetry. Here is a zoological garden, there a botanical garden; here are fresh-water, there salt-water lakes with all kinds of fish and water-fowl, astronomical, mineralogical, chemical, and medical collections; here are baking-ovens, breweries, hatching-ovens, chemical-ovens, there collections of mechanical, optical and acoustic-instruments, of machines and mathematical instruments and here, too, are houses for merry deception of the senses which are each in turn glorified through science.

Concerning the optical collection we read:

*We have also perspective-houses, where we make demonstrations of all lights and radiations; and of all colours; and out of things uncoloured and transparent, we can represent unto you all several colours; not in rain-bowes, as it is in gems and prisms, but of themselves single. We represent also all multiplications of light, which we carry to great distance, and make so sharp as to discern small points and lines; also all colorations of light: all delusions and deceits of the sight, in figures, magnitudes, motions, colours: all demonstrations of shadows. We find also divers means, yet unknown to you, of producing of light originally from divers bodies. We procure means of seeing objects afar off; as in the heaven and remote places; and represent things near as afar off, and things afar off as near; making feigned distances. We have also helps for the sight, far above spectacles and glasses in use. We have also glasses and means to see small and minute bodies perfectly and distinctly; as the shapes and colours of small flies and worms, grains and flaws in gems, which cannot otherwise be seen; observations in urine and blood, not otherwise to be seen. We make artificial rainbows, halos, and circles about light. We represent also all manner of reflexions, refraction, and multiplications of visual beams of objects.*

Now let one think of the comedy and how the king and his three friends purpose devoting themselves to study for three years to come:

*Our court shall be a little Achademe.*

And in this *little Achademe* does not all that take place which is made to occur in Bacon's great academy, the prospective-house of Solomon's academy in the *New Atlantis*? The words *making feigned distances* find their dramatic counterpart in the scene where the king and the courtiers, disguised as Russians and masked, appear before the ladies and Rosaline asks mockingly how many inches are in one of the many miles that they have measured.

Put concisely, just as this *New Atlantis* constitutes a *practergeneration*, a middle-point between science and poetry, so does this description of the perspective-house represent a transition, a middle-point between Bacon's Light-theory and the Light-practice contained in the Shakespearean comedy of *Love's Labour's lost*.

### 3. THE SUMMING-UP.

Without reverting again to individual points, it may be asserted that the comedy of *Love's Labour's lost* stands in the same relationship to Bacon's science as the three previously-discussed dramas. It is a parabolic-dramatic poem in the sense of Francis Bacon; it does not deviate in one single point from Bacon's views.

The matter of time is noteworthy:

1598. 1st Edition of *Love's Labour's lost*.

1623. 2nd " " " " "

1626. Bacon died.

1627. 1st Edition of *Sylva Sylvarum* and *New Atlantis*.

1653. 1st Print of the Treatise on *Light and Luminous Matter*.

But the connexion between Bacon and this poem stands prominently out not only after the author's death, but also already before, or, at least, simultaneously with the birth of the comedy.—Although we have hitherto only worked upon internal evidence and first come later on to discuss personal and external points, it may perhaps be permitted, by way of exception, to mention a fact of an extraordinary nature at this present stage of the enquiry. In the beginning of the fifth act the fool Costard says to the page Moth: *I marvel thy Master hath not eaten thee for a word, for thou art not so long by the head as honorificabilitudinitatibus*. This word-monster of thirteen syllables is made up principally of Latin end-syllables and was well chosen or invented for this joke. Now, this sentence appeared for the first time in print in 1598 and the comedy bore the name of William Shakespeare on the title-page. But in a portfolio of Bacon-manuscripts, which will be dealt with later on and which is filled with handwriting indubitably belonging to the years 1592 to 1597, is to be found a sheet on the which Bacon's amanuensis had evidently either tested his pen or filled up an unoccupied quarter of an hour with scribbings. Among other written matter on this sheet appears: *honorificabilitudino*. This word is not found anywhere else in the whole of the English literature.

Let us now collect the whole results of all our examinations up to date and bear in mind that *The Tempest* is the most spirited and

*Love's Labour's lost* is the wittiest of all the Shakespeare-comedies; that *Hamlet* contains the mightiest thoughts and *Lear* is the most thrilling of all the Shakespeare-tragedies. We may then well say with full justice that the mind that was able to create these four dramatic masterpieces possessed enough poetic strength and power of language to have also produced the remaining dramas contained in the Folio-Edition, and that if four of the poems prove throughout to be parabolic-scientific stage-plays it is probable that the remaining ones contained in the volume are likewise of parabolic character.—Hence we will begin to subject the remaining dramas of the Folio-Edition to an examination in groups.



## VI.

# THE BACON-PARABOLISM OF THE REMAINING SHAKESPEARE- DRAMAS.

## I. THE ARRANGEMENT OF THE FOLIO-EDITION OF THE SHAKESPEARE-DRAMAS.



FIRST of all a word in explanation.

The reader has, perhaps, expected to hear more said about the run of the fables, the construction of the scenes, the drawing of the characters, of the beauty of the diction and the verse. Let him, however, kindly remember that the aim is not to prove to the world something that was already known long ago, namely what a grand poet the author of the Shakespeare-dramas was, and will ever remain, but rather that the aim of this book is to show how the dramas conceal beneath their wealth of beauty of all kinds the flowers of the highest science of the period in which they were written. Were it not that the poetical beauties are of so noble and powerful a character, the mass of parabolised wisdom contained therein would doubtless have been rediscovered long ago. The present effort is, therefore, to make this overlooked and undetected science clear by comparing it with the scientific works of Bacon, and, as it is more a question of science than of poetry that has to be discussed, the reader may easily feel that it is the scientific side which is herein regarded as the main feature, whereas he himself is, perhaps, disposed, from the very beginning, to take the opposite view of the subject. The truth, however, is that poetry and science balance the scales, that neither overweighs the other and that through this so equipondious connexion scientific works of art have arisen, the grandeur of which has been partially surmised by the world, while the latter will only recognise it in its entirety and learn by slow

degrees how to understand and to fully appreciate the same through comparing it with the scientific explanations and hints contained in Bacon's works.

\*

The Shakespeare-Folio-Edition of the year 1623 is in exactly the same form as the Edition of Bacon's Encyclopedy *De Augmentis Scientiarum* (1623) and as the Frankfort Edition of Bacon's Complete Works (1665). It is the form still in use as writing-paper, namely foolscap, measuring  $8\frac{1}{4} \times 13$  ins.

The Title-page is worded:

MR. WILLIAM

# SHAKESPEARES

COMEDIES,  
HISTORIES, &  
TRAGEDIES.

Published according to the True Originall Copies.

Copper-plate Bust-portrait,  $6\frac{1}{4}$  ins. wide  $\times$   $7\frac{1}{2}$  ins. high.

LONDON

Printed by Ifaac Iaggard, and Ed. Blount. 1623.

On the left page opposite this title-page appears in gigantic letters a ten-lined poem *To the Reader* signed B. I. — Then follow:

- 2 pages of dedication in prose to the Earls of Pembroke and Montgomery,
- 1 page of prose — address to the reader,
- 4 pages with four dedicatory-poems, signed: Ben Jonson, Hugh Holland, L. Digges and I. M.,
- 1 page containing a list of the names of the principal actors who have appeared in the plays,
- 1 page of Contents;

then, on upwards of 900 pages, come 36 dramas, divided into Comedies, Histories and Tragedies. Each of these three sections has a particular page-number beginning with I. *Troylus and Cressida* was interpolated between the Histories and the Tragedies shortly before the completion of the book and after the catalogue was printed, so that 30 pages are unnumbered.

The following is a copy of the Catalogue:

# ACATALOGVE

of the several Comedies, Histories, and Tragedies contained in this Volume.

## COMEDIES.



<i>He Tempest.</i>	<i>Folio</i>	<i>1.</i>
<i>The two Gentlemen of Verona.</i>		<i>20</i>
<i>The Merry Wives of Windsor.</i>		<i>38</i>
<i>Measure for Measure.</i>		<i>61</i>
<i>The Comedy of Errours.</i>		<i>85</i>
<i>Much adoo about Nothing.</i>		<i>101</i>
<i>Loues Labour lost.</i>		<i>122</i>
<i>Midfommer Nights Dreame</i>		<i>145</i>
<i>The Merchant of Venice.</i>		<i>163</i>
<i>As you Like it.</i>		<i>185</i>
<i>The Taming of the Shrew.</i>		<i>208</i>
<i>All is well, that Ends well.</i>		<i>230</i>
<i>Twelfe-Night, or what you will.</i>		<i>255</i>
<i>The Winters Tale.</i>		<i>304</i>

## HISTORIES.

<i>The Life and Death of King John.</i>	<i>Fol.</i>	<i>1.</i>
<i>The Life &amp; death of Richard the second.</i>		<i>23</i>

<i>The First part of King Henry the fourth.</i>	<i>46</i>
<i>The Second part of K. Henry the fourth.</i>	<i>74</i>
<i>The Life of King Henry the Fifth.</i>	<i>69</i>
<i>The Firft part of King Henry the Sixt.</i>	<i>96</i>
<i>The Second part of King Hen. the Sixt.</i>	<i>120</i>
<i>The Third part of King Henry the Sixt.</i>	<i>147</i>
<i>The Life &amp; Death of Richard the Third.</i>	<i>173</i>
<i>The Life of King Henry the Eight.</i>	<i>205</i>

## TRAGEDIES.

<i>The Tragedy of Coriolanus.</i>	<i>Fol.</i>	<i>1.</i>
<i>Titus Andronicus.</i>		<i>32</i>
<i>Romeo and Juliet.</i>		<i>53</i>
<i>Timon of Athens.</i>		<i>80</i>
<i>The Life and death of Julius Cæsar.</i>		<i>109</i>
<i>The Tragedy of Macbeth.</i>		<i>131</i>
<i>The Tragedy of Hamlet.</i>		<i>152</i>
<i>King Lear.</i>		<i>283</i>
<i>Othello, the Moore of Venice.</i>		<i>310</i>
<i>Anthony and Cleopater.</i>		<i>346</i>
<i>Cymbeline King of Britaine.</i>		<i>369</i>

The order of arrangement of these dramas corresponds with the order of arrangement adopted by Francis Bacon in his *Encyclopedy De Augmentis Scientiarum*. The comedies treat of purely natural-

scientific objects and aims in parabolic form; the histories deal with the histories of English kings with a continuous parabolising of natural science, more particularly of astronomy; the tragedies deal with the science of humanity, of man's body and soul, of men as individuals (Moral Doctrine) and of men as gregarious-beings (Civil Doctrine).

## 2. THE BACON-PARABLES IN THE SHAKESPEARE-COMEDIES AND -HISTORIES.

The assertion that all of the Shakespeare-Comedies contain parabolic natural science is vividly strengthened by the fact that half of the scenes of all fourteen comedies are played in the open air, i. e. in free nature, in the garden or in the park.

In both of the poems which have already been more closely discussed, namely *The Tempest* and *Love's Labour's lost*, not one single scene is laid in a room or in a street. *The Tempest* is played in the first scene on a vessel's deck, and in all the rest on the forest-ground of the island. The plot of *Love's Labour's lost* is laid in the royal park from the first scene to the last. Of *A Midsummer Nights Dreame* three acts, of *As you like it* two whole acts and two others in part are played in the forest. *Twelfth Night, or what you will* and *The Winter's Tale* are played partly in a garden; the close of *The two Gentlemen of Verona*, the close of *The Merry Wives of Windsor* and that of *The Merchant of Venice* are each and all played in a park.

Moreover, the proper names of the characters appearing in the comedies are largely borrowed from nature. Such names as *Silvius*, *Silvia* (*Silva*, the wood) *Hortensio* (*Hortus*, the garden), *Oliver*, *Olivia* (the Olive-tree), two *Rosalines*, *Viola* (the violet), *Quince*, *Floricell*, *Dogberry*, *Prase-blossome*, *Mustard-seede*, are borrowed from the vegetable world. Names such as *Moth*, *Cobweb*, *Costard* (skull), *Elbow*, *Snout*, are derived from the animal kingdom. The watery element is honoured by two *Marianas*, by Mr. and Mrs. *Food*. The names *Lucio*, *Lucentio*, *Luciana*, *Luce* (from *lucere*, to give light), *Phoebe* (the moon-goddess), *Moonshine*, *Lafew* (fire), *Moth* (a sun-ray-molecule), *Berowne* (brown), *Bianca* (the white one), all point to light. To all these are added gods of nature and spirits of nature, besides beings who occupy themselves with nature, with the animal and vegetable kingdoms, such as *Iris*, *Ceres*, *Juno*, *Obcron*, *Titania*, *Puck*, *Ariel*, *Nymphes*, *Fairies*, *Shepherds* and *Shepherdesses*, *Reapers*, *Forresters*, and many others.

The first comedy, *The Tempest*, has already been minutely discussed in the first and second sections of this book. Let one recall the clever, poetical song of Ariel concerning the imperishability and circulation of

matter. This song is exactly in unison with the first rule laid down by Francis Bacon upon the principal qualities of matter in his *History of Life and Death*. Matter (stuff) stands out still more prominently in the second and third comedies, in both of which it appears typically in speaking and in acting form and actually constitutes the hero of the comedy.

*Protheus*, the principal character of *The two Gentlemen of Verona*, and *Falstaff*, the leading person in *The Merry Wives of Windsor*, both are and, as their names imply, *matter*. *Proteus*, *sive Materia* (*Proteus*, or *Matter*) is the heading to the 13th parable in Bacon's *De Sapientia Veterum* (*Of the Wisdom of the Ancients*). *Sub Protei enim Persona Materia significatur* (*For under the Person of Proteus, Matter is meant to be represented*). Furthermore, in the Encyclopedia, instead of the word *Matter*, the word *Proteus* only is frequently found.—Then, too, the personality of Falstaff explains itself as soon as we regard it in the form in which it is presented immediately on the first page of the *Merry Wives* in the Folio-Edition, namely as *Falstoffs* and *Falstoffs*, meaning FALLING STUFF, or heavy, dull, plump, downwards-sinking matter.

In Bacon's science Proteus represents the changeable, that which is subject to every imaginable external influence. *Proteus* and his love personify this changeableness in the comedy; he changes his mind and she her shape:

*It is the lesser blot modesty findes,  
Women to change their shapes, than men their mindes.*

It is thus we read on the closing page of the comedy.

His hesitations, his infidelity to his beloved and towards his friend are not long reproached to this *Proteus*. As soon as he is exposed all is forgiven him with kindly words. There is no question whatever of either punishment or repentance—or of any promise of amendment. Nobody does great harm to matter by changing; for instance if it changes out of a dissolved into a crystallised form, out of a metal into an oxide, or out of a bud into a flower.

Words like the following:

Act II, 1. *You are Metamorphis'd with a Mistris,*

Act II, 4. *He is a kind of Camelion,*

show clearly the adhesion of the poem to this idea of natural science.

The theories of heat and of mechanics furnish the following comparison:

Act II, 4. *Even as one heate, another heate expels,  
Or as one naile, by strength drives out another.  
So the remembrance of my former Love  
Is by a newer object quite forgotten.*

Let one remember at this point Goethe's *Wahlverwandtschaften* (*the Relationships of Selection*) where Otilie is compared with sulphuric-acid, Charlotte with carbonic-acid and the one expels the other from the heart of Edward (the chalk). This is likewise natural-scientific parabolism, but the poet, who lived in a more enlightened age, did not require to use the art of veiling and thus employed the simile directly in his romance; he even gave it prominence by calling the whole work *The Relationships of Selection* as harmonising with the chemical comparison.

The following simile is derived from the theory of light:

Act II, 6. *At first I did adore a twinkling Starre,  
But now I worship a celestiall Sunne!*

An expression from the lips of the servant to Proteus points out the nature of the poem in Bacon's own words: *Thou shalt never get such a secret from me, but by a parable.*

On a closer examination of the parabolic-scientific contents of the comedy it becomes necessary to take especial note of motion, warmth, light, sound and music in addition to the points of view of matter and form. The poem contains a great number of cleverly thought-out remarks on these subjects and such remarks stand in continual conformity with Bacon's natural-science.

Falstaff impresses every spectator already through the quantity of matter presented by his obese figure. Moreover, he refers with his own mouth to his special aptitude in falling and sinking. He describes his condition after being thrown out of the washing-basket into the Thames in these words:

Act III, 5: *And you may know by my size, that I have a kinde of alacrity in sinking.* Moreover the three experiments that are made upon him and which are specially named with the word *experiment* (in Act IV, 2), correspond exactly with three experiments referred to in Bacon's *History of Dense and Rare*. There is now lying before the author the oldest source of all later editions of this writing, namely the *Historia Densi et Rari* which is contained in the *Opuscula Varia Posthumum Francisci Baconi* (*Various posthumous Minor Works of Francis Bacon*) published by Rawley in 1658. On pages 73, 74 and 75 of this neat little book are to be found the three experiments of matter already referred to under the Numbers 1, 5 and 10; these are the ones which are played off on Falstaff in Acts III, IV and V of *The Merry Wives*. The *History of Dense and Rare* discusses, as its sub-title, *Historia Coitionis et Expansionis Materiae per Spatia*, says, the Contraction and Expansion of Matter in Space, or that which is now called the doctrine of the three aggregate conditions.



The first joke which the merry ladies of Windsor play off upon the fat knight (Falstaff is hidden in a washing-basket and thrown with the dirty clothes into the Thames) agrees with the experiment touching the heat generated in a closed space and the cooling down which follows. The matter is on the point of melting, but is prevented from so doing by the cold. — The second joke (Falstaff is dressed up as an old woman and then well cudgelled) corresponds with the fact that iron and steel do not melt in an ordinary fire but only acquire a certain degree of softness, lose their brightness and become malleable and flexible. The third joke (Falstaff is burnt with candles by the forest sprites who make him yell) accords with the fact that bodies of a compact nature which contain a watery fluid in their interior burst with a loud noise before they take fire, because the moisture escapes in the form of gas.

Let us note only the description given by Falstaff of his cool bath in the Thames. It is throughout of a physical character. Of course the natural-scientific kernel is veiled by the drastically comical manner of relating it.

*Wel, if I be scow'd such another trickes, Ile have my braines 'tanc out and butter'd, and give them to a dogge for a New-yeares gift. — — And then to be stopt in like a strong distillation with stinking Cloathes, that fretted in their owne grease: thinke of that, a man of my Kidney; think of that, that am as subiect to heate as butter; a man of continuall dissolution, and thaw: it was a miracle to scape suffocation. And in the height of this Bath (when I was more then halfe stew'd in grease (like a Dutch-dish) to be throwne into the Thames, and coold, glowing-hot, in that serge like a Horseshoo; think of that; hissing hot: thinke of that (Master Broome).*

But how important it was for the Folio-Edition specially and sharply to emphasize the physical features of the action is gathered from the fact that the expressions *strong distillation*, *that fretted in their owne grease*, *subject to heate as butter*, *a man of continuall dissolution* and *thaw* are interpolated for the first time into the Folio-Edition of 1623 whereas they are missing in the Quarto-Edition of 1602.

A peculiar and indubitable pun on the name of *Bacon*, which is contained in the fourth Act of *The Merry Wives of Windsor*, was also first interpolated into the 1623 edition. This will be reverted to later on, when discussing personal matters.

A closer examination into the parabolism in this comedy will bring much that is interesting and surprising to light.

The fourth, fifth and sixth comedies are *Measure for Measure*, *The Comedie of Errors*, and *Much adoe about Nothing*. Much that is of a physico-chemical-parabolic character appears in each of these.

Motion, Weight, Overweight, Warmth, Light, Sound, all play special parts. Moreover, a closer investigation into the individual plays will show the intimate connexion between them and the paragraphs touching the various kinds of motion which are contained in the *New Organon*, between them and the great Natural History *Sylva Sylvarum* and between them and Bacon's Treatises and Chapters on *Dense and Rare*, *Warmth and Cold*, *Light, Sound and Heavy and Light*.

*Reason and Will*, says Bacon in the beginning of the fifth book of his Encyclopedy, *are like twin-sisters and the closest friendship subsists between Truth and Goodness*. Then he goes on verbatim: *Quo magis rubori fuerit Viris doctis, si Scientiâ sint tanquam Angeli alati, Cupiditatibus vero tanquam Serpentes qui humi replant.* (*The more should learned men be ashamed, if in knowledge they be as the winged angels, but in their desires, as crawling serpents.*) The hero of the comedy of *Measure for Measure* is just such an angel, both in character and in name. The wise and universally esteemed *Angelo* (the italian form of the word angel) is the deputy of the duke. He exercises the law against the passion of love with the greatest rigour and secretly falls himself a victim to this passion. The closing words of the third act contain the essence of the whole drama. They are the more prominent inasmuch as they are written in terse and rhymed verse. The good Regent, so it runs shall serve as a model and in all things give measure for measure.

*Twice trebble shame to Angelo,  
To weede my vice, and let his grow.  
Oh, what may Man within him hide,  
Though Angel on the outward side?*

In the Encyclopedy, in an exactly similar train of thought, are found the words *robur* (*shame*), *Angelus* (*angel*), *cupiditates* (*vices*). Only the snakes (*serpentes*) are wanting in the comedy; but instead we find in the next lines the likening to a *Spider*.

Again, the characters in the comedy of *Measure for Measure* think and speak about life and death exactly like Bacon. We have two Essays *On Death* by Bacon. The thoughts contained in both are to be found again in the first scene of Act III of *Measure for Measure*. One Essay begins with the words:

*I have often thought upon death, and find it the least of all evils.*

*Measure of Measure* begins, in Act III, 1, a long reflection on Life and Death with the words:

*Reason thus with life:  
If I do loose thee, I do loose a thing  
That none but fooles would keep . . .*

The other Essay begins with the words:

*Men fear Death, as children fear to go in the dark.*

*Measure for Measure* contains in Act III, 1, a second longish reflection on death beginning with the words:

*I,\*) but to die, and go we know not where . . .*

The further comparing of this philosophising on death is very fruitful. Moreover, the beginning of the Essay *Of Riches*, in which riches are likened to a burthen, to a heavy hindersome piece of luggage, is reproduced in the beginning of the same Act of *Measure for Measure*.

In the *Comedy of Errors* two persons (master and servant of Syracuse) seek their twin brothers (master and servant of Ephesus). The frame of the plot is borrowed from the *Menæchmi* of the Roman comedy-writer Plautus. The parabolism of the play points mainly to the Motion of Matter and to the Atomic Theory. The first representative of the Atomic Theory, the Greek philosopher Democritus, is highly esteemed by Bacon. There are ideas connected with the Atomic Theory which show forth in such verses as the following:

Act I, 2. *I to the world am like a drop of water,  
That in the Ocean seekes another drop,  
Who falling there to finde his fellow forth,  
(Unseene, inquisitive) confounds himselfe.*

Act II, 2. *as easie maist thou fall  
A drop of water in the breacking gulfe,  
And take unmingled thence that drop againe  
Without addition or diminishing . . .*

In the comedy Dromio of Syracuse is transformed in mind and in shape. The kitchen-wench is *spherical, like a globe*, she is as broad as she is long. And where *Luciana* (whose name is theoretically derived from *lucere* = to give light) speaks, or where the lover talks to this *Luciana*, the verses begin to sparkle with all sorts of allusions to light and to ideas connected with light; these allusions, as we well know from the examination of *Love's Labour's lost*, are on all fours with Bacon's natural science. We hear of *cye, shame, fair, looks, red, pale, motion, moving, love, light, of the cye of eyes, of rays, beams, looking into the night, silvery, golden, a fault of the cye* and much more.

*Luce*, too, the servant-maid, is compared with *lamp* and *light*. —

\*) (meaning YEA.)

In *Much adoe about Nothing* the fates of two loving-couples are pourtrayed. The one pair is heavy, big and stout of body but at the same time merry, playful, light and gay in mind. The other couple is light, small and neat of body, but sad, heavy, melancholy in mind. The stout couple find their characters designated in their names. *Benedicke* (well and thick or stout) and *Beatrice* (the happy, the beatified one). One hears of and from *Beatrice* that she *was borne to speake all mirth, you were borne in a merry houre, there was a starre daunst and under that was I borne*. The thin pair of lovers are named *Claudio* and *Hero*. *Claudio* (from *claudere* = the silent one, one shut up within himself) has the *figure of a Lambe* and is disposed to seriousness. *Hero* is specially described as *Leonato's short daughter*; she is a *March-chicke* and *too low for a hie praise*. In the fourth act of the Comedy a physical instrument is, to all appearances, parabolised in the scene before the altar, which bears the name of *Hero's altar*. Bacon describes this in his *History of Dense and Rare*. The alternate blushing and paling of the bride (*Hero*), her fainting, the extinction of the fire of love, furthermore, the physical comments from the lips of *Frier Francis*, who was to join the pair in wedlock (he confirms the observation with *experimental scale*), all points vividly to this inference. For individual comparisons with Bacon's science there is much still at command, but the exact verification in connexion with this comedy must be reserved for a future time.

The comedy next in the order of the Folio-Edition, *Love's Labour's lost*, was fully discussed in the fifth section of this work.

Whoever wishes to compare the eighth in order of the comedies, *A Midsummer Nights Dreame*, with Bacon's science must turn more particularly to Bacon's *Inquisitio de Magnete* (*Inquiry respecting the Magnet*), which was published as a posthumous work by Rawley in 1658, to Bacon's Preface to a proposed *Historia Sympathiæ et Antipathiæ Rerum* (*History of the Sympathy and Antipathy of Things*) and to all that which relates to sympathy and antipathy as contained in the natural history *Sylva Sykvarum*.

Act I, 1. *Your eyes are loadstarres.*

The loadstar is the polar star to which the magnetic needle shows.

Act I, 1. *Hermia. The more I hate, the more he followes me.*  
*Helena. The more I love, the more he hateth me.*

Act I, 1. *Hermia. O crosse! too high to be enthral'd to love.*  
*Lysander. Or else misgraffed, in respect of yeares.*  
*Hermia. O spight! too old to be ingag'd to yong.*  
*Lysander. Or else it stood upon the choice of merit.*

*Hermia.* O hell! to choose love by another vie.

*Lysander.* Or if there were a sympathie in choice . . .

Act II, 1. *You draw me, you hard-hearted Adamant,*

*But yet you draw not Iron, for my heart*

*Is true as steel. Leave you your power to draw,*

*And I shall have no power to follow you.*

*Light and heavy, Magnet, Sympathy and Antipathy* hang together according to Bacon's views. He calls them *distant effects or influences*. According to his theory (for Newton comes after him) heavy bodies are attracted by the earth and light ones by the heavens. Bodies in sympathy with each other are mutually attractive; antipathetic ones repel each other. The magic juice that *Puck*, by order of his master, the elf-king *Oberon*, drops on the eyelids of the sleepers, changes at will the sympathies and powers of attraction between the various persons of the comedy, namely *Lysander, Demetrius, Hermia, Helena, Titania* and *Bottom the Weaver*.

In the preface to the *History of Sympathy and Antipathy* which is appended to the *History of the Winds* (the scientific counterpart of *The Tempest*) we find the following sentence: *Operatio autem ejus (sc. spci) in hominibus, prorsus simile et saporiferis nonnullis Medicamentis, quæ somnum conciliant, atque insuper leta et placentia somnia immittunt. (The effect of hope on the mind of man is very like the working of some soporific drugs, which not only induce sleep, but fill it with joyous and pleasing dreams.)*—This is undoubtedly the casting of a ray of light upon the parabolic secrets of *A Midsummer Nights Dream*.

In the comedy of *The Merchant of Venice* the written pledge of a pound of the flesh of the merchant Antonio, together with the legal decision of the course, forms the basis of the plot. Bacon added a new essay *Of Usury* to the last edition (1625) of his Essays. The chief-points of comparison between this Essay and the Comedy are placed here briefly side by side:

Essay: *Many have made witty in-  
vectives against Usury.*

Comedy: Shylock is often quizzed by Antonio about his interest.

Essay: *The Usurer is the greatest  
sabbath-breaker, because  
his plough goes every Sun-  
day.*

Comedy: Shylock is an usurer and swears by our holy Sabbath.

Essay: *Usurers should have oran-  
ge-tawny bounnets, because  
they do judaize.*

Comedy: Shylock is a Jew and for this reason probably wore an orange-coloured head-gear.



- |   |  |
|---|--|
| Essay: <i>It is against nature for money to beget money.</i>  | Comedy: Shylock proves by the history of Laban's cunning in breeding spotted lambs that interest is justified. |
| Essay: <i>Since there must be borrowing and lending, and men are so hard of heart, as they will not lend freely, usury must be permitted.</i> | Comedy: Antonio declares that there is nothing harder than a Jewish heart.                                     |
| Essay: <i>Usury makes fewer merchants.</i>  | Comedy: Shylock strives to send a merchant out of the world.   |
| Essay: <i>Merchandizing is the vena porta (main artery) of wealth in a state.</i>   | Comedy: Shylock would cut out a pound of flesh nearest to the merchant's heart.                                |
| Essay: <i>Usury makes poor merchants.</i>   | Comedy: Antonio becomes poor.  |
| Essay: <i>Kings or states ebb and flow with merchandising.</i>  | Comedy: The State of Venice and the merchant Antonio finally divide Shylock's fortune between them.            |
| Essay: <i>Who lends on mortgages and bonds will look precisely for the forfeiture.</i>  | Comedy: Shylock lends against a bond and insists sharply on the receipt of the forfeited security.             |
| Essay: <i>Cruel monied man.</i>   | Comedy: Shylock is one.  |
| Essay: <i>Balance.</i>  | Comedy: Shylock has with him the balance for weighing out the flesh.   |
| Essay: <i>The tooth of usury be grinded that it bite not too much.</i>  | Comedy: Shylock's whole fortune is confiscated.  |
| Essay: <i>The trade of merchandise being the most lucrative, may bear usury in a good rate, other contracts not so.</i>                       | Comedy: The comedy is far less directed against usury than against loans on security.                          |

— So much concerning usury and bonds or mortgages! And now to the judgment.

In the third chapter of the eighth book of his Encyclopedia Bacon describes the doctrine of universal right as *deficient*. And precisely as he



shortly gave before, in the second chapter of the same book, such a number of *parables* (Solomon's proverbs) in connexion with the missing science of *Business* so does he here set out a number of *Aphorisms* directed against the missing ideal justice.

The principal points of comparison in connexion herewith are as follows:

- |  |  |
|--|--|
| <p>Aphorism: <i>I now come to speak of examples, from which justice is to be derived when the law is deficient.</i></p>  | <p>Comedy: The Laws of the State of Venice are incapable of deciding. The Doge therefore directs that the celebrated jurist Dr. Bellario of Padua shall plead through his representative (the disguised Portia).</p>                 |
| <p>Aphorism: Examples of new laws which <i>not only passed among clerks and secretaries but under the eyes of senators, judges, or the principal courts, which are confirmed by the tacit approval of the judges have claim to serve as authorities.</i></p> | <p>Comedy: Portia, as a young advocate, followed by Nerissa disguised as a writer, decides the peculiar point of law in the sight of senators, judges and the supreme court of law of Venice. The Doge gives his tacit approval.</p> |
| <p>Aphorism: <i>Examples well debated and ventilated in discourse and discussion, deserve more authority than such as are buried in desks and archives.</i></p>  | <p>Comedy: The same contains plenty of arguments pro and con.</p>  |
| <p>Aphorism: <i>Examples which have reference to laws should not be sought from historians, but from public acts (actis publicis) and the more careful traditions.</i></p>   | <p>The comedy of <i>the Merchant of Venice</i> is such an <i>actus publicus</i>.</p>   |

The law as laid down in *The Merchant of Venice* is thus neither that of Venice nor of England but an ideal law, the law of a superior form of justice in the sense of the Encyclopedy *De Augmentis Scientiarum*.

Bacon owned a shady country-seat at Twickenham near London. It was here that he sought refreshment after his judicial activity. It was here that he cast off the qualities of the every-day lawyer and it is probably in this sense that he wrote in *Promus*, his collection of memoranda, the words: *Law for the merry tales of Twickenham*. Ideal law and the laws for *merry tales* are to Bacon's mind quite different to the written English or Italian laws.

Furthermore, after the suit is settled and after Shylock the Jew disappears for ever from the stage, the fifth act of the comedy overwhelms us with a wealth of merry and intellectual natural science. This final act is laid in the garden of Portia. At times the moon shines, then again it is veiled by clouds and sweet music is heard. But during quite the first half of this act, in more than 120 lines of verse, the dramatic action is suspended. On the other hand, we hear a charming prattle about light and sound, reflections concerning moonlight, sunlight, night and day, references to sounds heard in the dark, comparisons between degrees of light-power, words about harmony in music, about the harmonic colour-effects of the sky, about the impressions caused by sound upon the blind, anent the effect of music on the mind and much more of the same sort. And all these are interwoven with the most graceful blossoms and flowers of rhetoric.

Here are two examples:

- Portia.*    *That light we see is burning in my hall;  
How farre that little candell throwes his beames,  
So shines a good deed in a naughty world.*
- Nerissa.*   *When the moone shone we did not see the candle?*
- Portia.*    *So doth the greater glory dim the less.*

and: .

*We should hold day with the Antipodes,  
If you would walke in absence of the sunne.*

We shall see later on how the comedy in certain passages reflects absolutely personal experiences made by and circumstances affecting Bacon.

All the comedies hitherto examined, when regarded in the light of natural science, treat of matter and its motions. They show us the mutability of matter and its contraction and expansion; they parabolise heat and cold, weight and lightness, sympathy and antipathy; they treat of light, of magnets, of sound, of music, of the winds and motions of the atmosphere; they are, in short, directed to those natural and experimental occurrences which we of the present century class under the names of Physics and Chemistry. Moreover, they are materially connected with so-called inorganic matter.

It is otherwise with the last five comedies. These discuss organic nature. And, as it is question therein of the most animated form of poesy, namely dramatic poesy, they are directed towards nature in its most moveable forms and therefore to that which, either by natural laws, or by experiment and human art and power, is compelled into motion, to that, in fact, which, be it either to its disadvantage or profit, is compelled to changes, is forced to adopt new forms or to create new individualities.

The third kind of natural history is, according to Bacon, (*De Augmentis Scientiarum II, 2.*) *The History of Arts* — the perfection in art in the present sense of the term — or, as it is also called *Mechanical and Experimental History* (*Historia Artium, or Historia mechanica et experimentalis*). This section, as Bacon expresses himself symbolically, and therefore by allegory or parabolically, forms the *Bonds (vincula)* of Nature.

That the terms *Art, Nature* and *Experiment* stand in the closest relationship, and quite in the Baconian sense, with the group of Shakespeare-Comedies to which we have not hitherto directed our attention may be seen by the few short examples which follow:

*All's Well, that Ends Well. Act II, 1:*

*That labouring Art can never ransom nature.*

*The same. Act II, 1:*

*make an experiment.*

*The Winters Tale. Act IV, 4:*

*There is an Art, which in their pidenesse shares  
With great creating Nature.*

\*

*over that Art*

*(Which you say adds to Nature) is an Art  
That nature makes.*

\*

*This is an Art*

*Which does mend Nature.*

\*

*The Art it selfc is Nature.*

And all this is found in the narrow space of twelve consecutive lines of comedy-verse!

The development of organic nature through the intervention of human hands and human art is the main and favorite natural-scientific

theme of this closing group of the comedies. But among all the perfections of art as employed by man to improve nature no means are used which are more similar to the bonds (*vincula*) of nature than is the case in the inoculation (grafting) of plants for the purposes of improving them. After the cut has been made into the wild stem and the eye of the nobler species inserted, the place is bound up with yellow bass, so that the stem is, in fact, in bonds. For instance: we can inoculate the five-leaved wild rose with the hundred-leaved centifolium or cabbage-rose; we can, by grafting into it the eye of a finer sort, improve the wild fruit-tree.

The titles of the comedies already harmonise excellently with the ideas just propounded:

*As you like it.*

*The Taming of the Shrew.*

*All's Well, that Ends Well.*

*What you will.*

*The Winters Tale.*

How easy of explanation are these superscriptions when one thinks of the improvement of plants in connexion therewith, thus:

*As you like it* — one may improve the plants by means of art;

*The Taming of the Shrew* — the bringing under control, the ennobling of the wild rose;

*All's Well, that Ends Well* — all grafting and ennobling aims at a good ending;

*What you will* — you may produce through art (the title corresponds in sense with *As you like it*);

*The Winters Tale* — human art is able to produce evergreen gardens and flower-clad winters.

The following are a few illustrations taken from each of the five named comedies. The comparisons with Bacon's science are only specially given where such appears to be essential.

Bacon, in his *Encyclopedy*, Book V, Ch. 2, describes the grafting or inoculation of plants as still deficient. He mentions, however, new experiments which were then being made to graft musk-roses on to wild briars.

In the comedy *As you like it* the Clown Touchstone strives to persuade the Shepherd Corin to go to court and to transform himself from an evil-smelling boor into a musk-scented nobleman. He says to Corin: *God make incision in thee, thou art raw* (Act III, 2).

Immediately following the above-mentioned passage Bacon says that the grafting of fruit-trees is very usual, whereas that of forest-trees is, on the contrary, very rare.

In *As you like it*, which is to a great extent played in a forest, the trees receive *tongues*. Anonymous love-poems are affixed to them and these are described as the fruits of the trees. The Fool is compared with a *medlar* and is to be grafted on to a forest-tree which means that such an act would be tantamount to a degradation of the species. The Fool's answer is: *You have said: but whether wisely or no, let the Forrest judge.*

The fourth act introduces the improving of the wild Oliver (the olive, or oil-tree) on the stage.

In *The Taming of the Shrew* the ladies are constantly being compared with flowers, thus:

*And with her breath she did perfume the ayre —  
For she is sweeter than perfume it selfe —  
As morning Roses newly washt with dew —  
Sweet as spring-time flowers.*

This is doubly significant in the face of the former comedies, more particularly so in *Love's Labour's lost*, wherein they are not even once compared with flowers and scents, notwithstanding the frequent reference to womanly beauty. Therein they are lights (luminous matter) here they are plants.

In the same comedy the termagant Katherine has bound the hands of the gentle Bianca. Bianca begs her: *unbinde my hands* and assures her: *I will do what you will.*

In the third of these comedies, *All's Well, that Ends Well*, is found the bold and yet so beautiful comparison:

*his plausible words  
He scattered not in cares, but grafted them  
To grow there and to beare.*

On the one side we see in *The Taming of the Shrew* a girl with bound hands who gives the assurance:

*Or, what you will, command me, will I do.*

On the other side we see in the comedy which bears the title *What you will* a man with legs bandaged crosswise, as if grafted. The enamoured *Makvolio*, in order to please his mistress, appears in yellow stockings and with garters crossed. Then such phrases fall as:

*Some are become great, some atcheeves greatnesse, and some have greatnesse thrust uppon em.*

*Thou art made if thou desir'st to be so: If not, let me see thee a steward still, the fellow of servants.*

*This does make some obstruction in the blood:  
This crosse-gartering, but what of that?  
If it please the eye of one —*

The chambermaid, *Maria*, wishes to see the fruites of the sport and *Olivia*, the mistress, after *Malvolio* has again repeated to her all the principal points, namely: *greatnesse thrust uppon em, yellow stockings, crosse-gartering* exclaims: *Why this is verie Midsummer madnesse!*

*The Winters Tale* takes the highest flight of thought.

The first aphorism in Bacon's *New Organon* runs: *Homo Naturae minister, et Interpres tantum facit et intelligit, quantum de Naturae Ordine re, vel mente, observaverit: nec amplius scit, aut potest.* (Man being the servant and interpreter of Nature, can do and understand so much and so much only as he has observed in fact or in thought of the course of nature: beyond this he neither knows anything nor can do anything.) And immediately thereupon we read in the third aphorism of this work: *Natura enim non nisi parendo vincitur.* (Nature to be commanded must be obeyed.)

And we find in *The Winters Tale* the same thought expressed in verse:

*Yet Nature is made better by no meane,  
But Nature makes that Meane.*

This scene, moreover, which contains such an intimate comparison with the beginning of the *New Organon*, also holds other comparisons of the most profound kind with Bacon's *Essay Of Gardens* and with the *Natural-History, Sylva Sylvarum*.

The *Essay Of Gardens*, like that *Of Usury*, is only introduced into the last Edition of the *Essays*. It was never printed until 1625. Right at the beginning thereof plants and flowers are enumerated according to the various seasons in which they take on their garbs of verdure and blossom, while the desire to possess such an evergreen garden finds expression.

*The Winters Tale* does exactly the same in Act IV, 4.

*Of Gardens: For November, December, and January such things as are greene all winter.* The list comprises *rosemary*.

*The Winters Tale: Rosemary, and Rue, these keepe seeming, and favour all the Winter long.*

*Of Gardens: In March and April violets, daffodil, cowslip, flower-de-lices, lilies of all nature.*

*The Winters Tale: Flowre's o'the Spring, Daffodils, Violets, Oxlips, Crowne Imperiall, Lillies of all kinds, Flowre de Luce.*



*Of Gardens: In May and June ... the French marigold, lavender.*

*The Winters Tale: Lavender, Mints, Savory, Mariorum, The Mary-Gold. These are flowers of middle summer.*

*Of Gardens: In July gilliflowers of all varieties.*

*The Winters Tale: The yeare growing ancient Carnations, and streak'd Gilly-vors.*

To these striking external enumerations are furthermore added the most pertinent words with regard to the improvement of the various species by grafting and in respect of variegating and changing of form through the crossing of seeds.

The following conversation between *Perdita* and *Polixenes* is connected with the *carnations* of which mention has just been made:

*Perd.* Sir, the yeare growing ancient,  
Not yet on summers death, not on the birth  
Of trembling winter, the fayrest flowers o'the season  
Are our Carnations, and streak'd Gilly-vors,  
(Which some call Natures bastards) of that kind  
Our rusticke Gardens barren, and I care not  
To get slips of them.

*Pol.* Wherefore (gentle Maiden)  
Do you neglect them.

*Perd.* For I have heard it said,  
There is an Art, which in their pidenesse shares  
With great creating-Nature.

*Pol.* Say there be:  
Yet Nature is made better by no meane,  
But Nature makes that Meane: so over that Art,  
(Which you say addes to Nature) is an Art  
That Nature makes: you see (sweet Maid) we marry  
A gentler Sien, to the wildest Stocke,  
And make conceyve a bark of baser kinde  
By bud of Nobler race. This is an Art  
Which doe's mend Nature: change it rather, but  
The Art it selfe, is Nature.

*Perd.* So it is.

*Pol.* Then make your Garden rich in Gilly' vors,  
And do not call them bastards.

*Perd.* Ile not put  
The Dible in earth, to set one slip of them:  
No more then were I painted, I would wish  
This youth should say 'twere well: and onely therefore  
Desire to breed by me.

The natural-scientific kernel of this discussion is as follows:

*Perdita* calls the streaked gilliflowers *bastards* and does not care to cultivate them. *Polixenes* explains to her that human art can influence the nature of the vegetable-kingdom in two ways namely (1) by GRAFTING OR ENNOBLING, (2) by SEED-CROSSING OR CHANGING the character of the plant. Both these means are borrowed from nature itself. The style and manner in which the graceful *Perdita* extends the simile of the creation of new varieties of particoloured carnations to the creation of children with a painted girl (and this towards a stranger and, moreover, in her sweetheart's presence) shows us clearly how the poet in this passage gives precedence to natural science instead of to an action consistent with the character of the maid. Moreover, the scientific outweighs the dramatic throughout this long conversational scene. The plot is, in fact, suspended for a considerable time.

After this contemplation it will suffice to quote the words of the introduction of § 477 of the natural history, *Sylva Sylvarum*, in order to show that all these ideas are true Baconian thoughts. Under the heading: *Experiments in consort touching compound fruits and flowers* is mentioned that, by means of crossings, various living creatures, to wit bastards (*Monstra*) are produced, as, for instance, the mule as a cross between horse and donkey. That which follows throws the clearest light upon the above-mentioned dialogue in the *Winters Tale* namely *the compounding or mixture of kinds in plants is not found out; which nevertheless if it be possible, is more at command than that of living creatures, for that their lust requireth a voluntary motion; wherefore it were one of the most noble experiments touching plants to find it out: for so you may have great variety of new fruits and flowers yet unknown. Grafting doth it not. That mendeth the fruit, or doubleth the flowers, etc., but it hath no power to make a new kind. For the scion ever over-ruleth the stock.*

Thus, about sixty lines of verse contain the same thoughts as the beginning of the *New Organon*, the same thoughts and concord of description in respect of many items with the *Essay Of Gardens*, the same thoughts as one of the weightiest sections of *Sylva Sylvarum*, namely that relating to the grafting and crossing of various species.

*The compounding or mixture of kinds in plants is not found out*, says Bacon. We have thus, in the comedy of the *Winters Tale* again to do with a versified Baconian Science. But the perspective of this science of the future reaches to our century, for, when Charles Darwin, the keen-minded compatriot of Francis Bacon, carried his epoch-making works, *On the origin of species*, and *The Variation of animals and plants under domestication*, in his brain (they appeared respectively in 1859 and 1868) it was principally experiments concerning the composition

and crossing of various kinds of cultivated plants with which he occupied himself and it was from such experiments that that theory emanated which is now one of the chief pillars of the whole science of life.

— — — — —

The *Histories* form the second part of the Shakespeare-Folio-Edition of 1623. The numbering of the pages begins again with 1, that of the sheets with *a*, so that, from the stand-point of the printing-trade, these *Histories* constitute a book, or volume of a book, in just the same manner as is the case with the *Comedies* and with the *Tragedies*.

In the first of the *Histories*, that of *King John*, mention is made of *Canons* to which reference has already been so often made in order to show up the ignorance (?) of the great dramatic poet. One may rest assured that the man who wrote down this Anachronism in *King John* knew exactly what he did and what he meant. Because *Richard II.* compared himself with a sun that *is hid behind the Globe*, because the *Ball of Earth* is referred to in the prologue to the 2<sup>nd</sup> part of *Henry IV.*, are we to believe that nonsense lurks behind this natural-scientific wisdom? Did the poet (to whom natural-science was more familiar than the A. B. C. was to many of his and still is to many of our contemporaries) really not know that the historical Richard II. and the historical Henry IV. could not have used the terms *Globe* and *Ball of Earth* for the simple reason that they had no idea concerning the spherical form of the earth? To dream of the science of the future in poetical form, was the author's highest aim. Taken from this point of view all the anachronisms of the great sage explain themselves.

And it is just the anachronisms which point to the fact that parabolic science is presented to us in the *Histories* in like manner as is done in the *Comedies*, in *Hamlet* and *King Lear*.

The *Comedies* treat of the History of the Errors of Nature and of the History of the Arts, or, in other words, of the History of Intermediate Forms (*Monstra*) and of the History of Experimentalising on Unorganic Matter and on Plants. The *Histories* certainly appear at the first glance to serve solely as illustrations of the History of the Kings of England. But, in addition thereto and simultaneously therewith, they contain all that which Bacon describes in the first part of his Natural History, namely in the so-called History of Generations (Encyclopedy II, 3), as wanting, viz: the *Histories* of the Heavenly Bodies, of Meteors and the Atmospheric Region, of Earth and Water and of the Elements. The first of these sections corresponds in general with the astronomy of our day, the second with our meteorology including the history of comets and meteors and the third and fourth with our geology and geography.

The connexion between this Bacon-Science and Shakespeare-Verse is simply this: the Kings are Suns; those faithful to their kings

are Planets; the Rebels are Comets and Meteors; the Falling Grandees are Falling- and Shooting-Stars; Falstaff and his Boon-Companions are the Representatives of the Clouds, the Winds, the Lightning, and of Will-o'-the-Wisps: in short, of all that which happens in the lower air-regions, and near the earth's surface. Whole, long scenes and considerable portions of the soliloquies (which frequently interrupt the dramatic action in like manner as in *The Winters Tale*) are devoted to matters of geology and geography and are distinctly only intended as expositions of natural-science.

The natural-scientific combined with the political grouping of the figures is already made apparent by externals. Thus, at the close of the *2nd Part of Henry IV.*, we find a List of Characters. It is the only one in the whole of the *Historics* and it fills a whole page. This List of Characters shows four distinct groups, which are kept separate from each other in print and such groups correspond with the above classification. The 1st group contains the names of the king and of his sons (*Sonnes*); the 2nd *Opposites against King Henric the Fourth*; the 3rd *Of the King's Partie* and the 4th *Irregular Humorists*.

The 1st group is that of the *Sonnes*; the 2nd that of the Comets and Meteors (*Rebels*); the 3rd that of the King's Planets and the 4th that of *Falstaff* and his Companions, namely the Winds, Lightning, Will-o'-the-Wisps, Rain and all other Kinds of Falling Moisture. The words *Irregular Humorists* may be taken as being as much derivatives of humour in the sense of cheerfulness and fun, as of humour in the original meaning of the word, namely: dampness, moisture. Finally, we find on the List the subsidiary persons and the women. An ornament is shown both above and below; both being in the form of a diagonal lath. It may be added that the lower one corresponds in its pictorial parts with the contents of the second parable which Bacon gives us in his *De Augmentis Scientiarum*, namely *Perseus, or War. A Political Parable*.

THE  
ACTORS  
NAMES



HUMOUR the Presentor.

King Henry the Fourth.

Prince Henry, afterwards Crowned King Henric the Fifth.

Prince John of Lancaster

Humphrey of Gloucester

Thomas of Clarence

} Sonnes to Henry the Fourth, & brethren  
to Henry 5.

<i>Northumberland.</i>	}	<i>Opposites against King Henric the Fourth.</i>
<i>The Arch Byschop of Yorke.</i>		
<i>Mowbray.</i>		
<i>Hastings.</i>		
<i>Lord Bardolfe.</i>		
<i>Travers.</i>		
<i>Morton.</i>		
<i>Colcville.</i>		

<i>Warwicke.</i>	}	<i>Pointz.</i>	}
<i>Westmorland.</i>		<i>Falstaffe.</i>	
<i>Surrey.</i>		<i>Bardolphe.</i>	
<i>Gowre.</i>		<i>Pistoll.</i>	
<i>Harecourt.</i>		<i>Peto.</i>	
<i>Lord Chicfe Justice.</i>		<i>Page.</i>	

<i>Shallow</i>	}	<i>Both Country</i>
<i>Silence</i>		<i>Justices.</i>
<i>Davie, Servant to Shallow.</i>		
<i>Phang, and Snate, 2. Scricants</i>		<i>Northumberlands Wife.</i>
<i>Mouldie.</i>	}	<i>Drawers.</i>
<i>Shadow.</i>		<i>Percies Widdow.</i>
<i>Wart.</i>		<i>Hostesse Quickly,</i>
<i>Fecble.</i>		<i>Doll Teare-sheete.</i>
<i>Bullcalfc.</i>		<i>Epiloguc.</i>

The Kings are therefore *Sonnes*.

*Richard II.* calls himself *the searching Eye of Heaven*—hid behind *the Globe*. Overthrown by his opponent, *Henry IV.* (*Bolingbroke*), he exclaims :

*Oh, that I were a Mocking King of Snow,  
Standing before the Sunne of Bullingbroke,  
To melt myself away in Water-drops.*

*Henry V.*, will imitate the *Sunne*. *Henry IV.* speaks of *Sunne-like Maestic*. *Henry V.* as *Prince* bears the name of *Hal* among his boon-companions, and, be it noted a Halo represents the Court around the Sun. Just as the Halo dulls the brightness of the Sun, does *Prince Hal* detract from the glory of his royal father. The opening words of *Richard III.* liken *Edward IV.* to a Sun :

*Now is the Winter of our Discontent  
Made glorious Summer by this Son of Yorke.*

*Henry VIII.* and the *French King* are compared to *two Sunnes*. *Wolsey* wishes that this *Sunne* (*Henry VIII.*) may never set. In the closing prophecy with regard to *James I.* it runs that he will *star-like* rise.

Fallen Grandees are Falling-Stars.

*Richard II., Act II, 4*, runs:

*Ah Richard, with eyes of heavie mind,  
I see thy Glory like a shooting Starre,  
Fall to the base Earth, from the Firmament.*

*Wolsey* in *Henry VIII., Act II, 4*, says:

*And from that full Meridian of my Glory,  
I haste now to my Setting. I shall fall  
Like a bright exhalation in the Evening,  
And no man see me more.*

— — — — —  
*And when he fallcs, he fallcs like Lucifer,  
Never to hope againc.*

In the same drama it is said that court-ladies are *stars*, and *sometimes falling ones*.

The Rebels are Meteors and Comets.

When the news of the death of *Richard II.* is spread abroad, *Meteors fright the fixed Starres of Heaven*. In the opening-scene of *Henry IV.* it runs: *Those opposed eyes, which like the Meteors of a troubled Heaven, all of one Nature, of one Substance bred fan into flame the civil war.* *Henry IV.*, while still the rebel *Bolingbroke*, was marvelled at *like a comet*.

1. *Henry IV., Act V, 1*:

(*Will you*)  
*And move in that obedient Orbe againc,  
Where you did give a faire and naturall light,  
And be no more an exhall'd Meteor.*

Hereto, moreover, belong such words as that the rebellious *Worcester* is *malevolent to you in all Aspects*, and *two Starres* (*Henry* and *Hotspur*) *keepe not their motion in one Sphere*.

The *Irregular Humorists* pourtray the atmospheric region, the lowest portion of space lying between the moon and the earth.

Falstaff calls himself and his companions *Gentlemen of the Shade*, *Minions of the Moone* . . . *being governed as the Sea is, by our noble and chaste mistris the Moone*. Prince *Henry* determines to be a *Sunne*, and to drive away these *clouds and mists* — his low boon-companions.



And he does so as soon as he ascends the throne as *King Henry V.* But, for the time-being he remains *Prince Hal* — a Halo round the Sun, a picture of exhalations that dim the brightness of *Henry the Fourth's* Sun.

In Act II, 2, Falstaff is pourtrayed exactly as a raining cloud, as falling matter (Fal-stoffe):

*Falstaffe sweates to death,  
And Lards the leane earth as he walkes along.*

*Bardolph* is teased about his rubicund nose: *Thou art the Knight of the burning Lampe*, thou art an *Ignis fatuus*, or a Ball of Wild-fire, therefore he is compared with two specimens of luminous matter in the lower region of the air, for *Ignis fatuus* means Will-o'-the-Wisp.

It is not purposed to give herein a special analysis of the *Historics* (which is reserved for some future time) but to adduce evidence of the fact that these historical dramas contain much that is parabolic. A few more instances will suffice.

In the 1<sup>st</sup> Part of *Henry IV.*, Act III, 1, the rebels are in council round the map of England, discussing the dividing up of the same. While this is going on there is so much talk of earthquakes, eruptions, meteors, currents, the nature of the banks, bed and rapidity of the river, of diverting it from its course, of canalisation and so forth, that one might well imagine himself to be listening to a lecture on geography and geology in the Baconian sense.

In the 1<sup>st</sup> Part of *Henry IV.*, Act I, 1, *Sir Walter Blunt* descends from his horse

*Strain'd with the variation of each soile,  
Betwixt that Holmedon, and this Seat of ours.*

Blunt's clothing therefore represents a geological map.

*That villanous Salt-peter should be digg'd out of the Bowels of the harmlesse Earth . . . Sink it in the depths of the Sea where the lead can never touch the bottom* and other similar passages equally show the geological train of thought of the poet. But nothing proves this more clearly and distinctly than the glorious lines in the 2<sup>nd</sup> Part of *Henry IV.*, Act III, 1, which run:

*King H. Oh Heaven, that one might read the Book of Fate,  
And see the revolution of the Times  
Make Mountains levell, and the Continent  
(Wearie of solide firmenesse) melt it selfe  
Into the Sea: and other Times, to see  
The beachie Girdle of the Ocean  
Too wide for Neptunes hippes . . .*

There are the principal features of the geological changes of the earth's surface as taught by the science of the day, namely: the rising and falling of mountains, the disappearance of continents below the level of the sea, the formation of new continents by the retraction of the sea, the rising of the banks. It is science of the future put into the mouth of an English King who in really knew a great deal about soldiers and wars but who never in his life thought about the rising and sinking of continents and the geological alterations of the earth's surface. If all these anachronisms, which are so full of wisdom, all this nonsense, as some say with a shrug of the shoulder, should be expunged from the dramas, a large portion of the beauties of the immortal poems would be lost at the same time, for poetry and scientific parabolism are, as ever in these master-pieces, intimately bound up together.

But just as these royal geological words begin with the solemn introduction: *Oh Heaven, that one might read the Book of Fate*,—so does Bacon, in his *Preparative towards a Natural and Experimental History (Parascève)*, demand that it shall be written with holy zeal, because it is the *book of God's works (Volumen Operum Dei)* and a kind of second Scripture (*tanquam Scriptura altera*). That which groups itself round these words of Bacon's *Parascève* corresponds with the views expressed in the *Historics* of the Henrys.

Furthermore, the other branches of natural science present passages enough to offer us an intimate comparison between the dramas and the prosaic science.

Of all these let one suffice, namely:

In the first scene of *Henry I.* two of the priestcraft discuss the sudden conversion of the thoughtless prince into an active and thorough ruler:

*Bishop Ely. The Strawberry growes underneath the Nettle,  
And holsome Berryes thrive and ripen best,  
Neighbour'd by fruit of baser qualitic:  
And so the Prince obscur'd his Contemplation  
Under the Veyle of Wildnesse . .*

*Bishop Canterbury. It must be so; for Miracles are ceast:  
And therefore we must needes admit the meanes,  
How things are perfected.*

One of the paragraphs in Bacon's *Natural History* which discuss the *mclioration of fruits, trees and plants* is the prosaic counterpart to the above thoughts. Thus runs § 441: *Shade to some plants conduceth to make them large and prosperous more than sun; as in strawberries and bays, etc. Therefore amongst strawberries sow here and there some borage-seed, and you shall*

*find the strawberries under those leaves far more large than their fellows . . . and when you sow the berries, weed not the borders for the first half year; for the weed giveth them shade.*

N. B. Particular attention is directed to the personification contained in the word *fellows*.

We learn a little further on that the thriving of certain plants in the neighbourhood of certain others is not to be regarded as a *Miracle* but is dependent on natural causes.

Does this not make one think he is listening to the Bishops of Ely and Canterbury? Or, on the other hand, are Bacon-paragraphs quoted in *Henry IV.*?

### 3. THE MORAL OF THE SHAKESPEARE- TRAGEDIES CORRESPONDS WITH BACON'S ETHICS AS PRACTICE DOES WITH THEORY.

The 7<sup>th</sup> Book of *De Augmentis Scientiarum* deals with Morals (*Ethica*). The third chapter thereof is devoted to the cultivation of the soul (*Cultura Animi*). The contents of this chapter, which fills four folio-pages of the Frankfort-Complete-Edition, gives us, shortly stated, the following:

He who speaks to us of virtue without telling us how it is acquired, shows us a beautiful statue, but one that is without life and motion. And yet the acquisition of virtue, which is the practice of morality, is that portion of philosophy which, although it has been lightly touched upon here and there, has not yet been taken into closer consideration. It is to be counted among that which is wanting. Its principle features are as follows: Passions are sicknesses of the soul. Just as the physician deals in respect of the body, (1) with the different constitutions of his individual patients, (2) with the various kinds of disease and (3) exactly as he must bear the different remedies in mind, so likewise in the culture of the soul and in the healing of its sicknesses (passions), there are three points to be considered, namely: (1) the various kinds of disposition (*Characteres diversi dispositionum*), (2) the passions (*Affectus*), and (3) the remedies (*Remedia*) for the same. The third, namely the remedies, is under our control, whereas the first two are not. Nevertheless these must be closely watched and recognized, because on an accurate knowledge thereof depends the remedial science and the capability of judging how, when and where to apply the right curative agents.

1. Touching the various kinds of natural dispositions or characters. By these are not meant the ordinary inclination towards virtue or towards vice, but those tendencies which lie deeper. Both morality

and state-craft have, in the most wondrous manner, entirely neglected this branch of science. Astrology, on the other hand, has been much occupied therewith, inasmuch as it claims that man's natural disposition is dependent on the influence of this or that planet. In like manner one finds characters depicted in the works of poets although, for the most part, in excess of reality, inasmuch as the subject is one of those wherein the ordinary speech of mankind is wiser than what is found in books. The best in this line is given to us by the cleverer historical writers who, as it were, cause this and that person to appear upon the stage. It is not intended to represent them as pictures of perfection, but to characterise their principal features as they really were. Moreover in dealing with the natural tendencies one must take into consideration the differences of sex, of age, of climate, of health and sickness, of beauty and ugliness, all of which exercise their respective influences on the temperament and, in addition thereto, count must be taken of the effects produced by fate, for such influences as those produced by royalty, nobility, obscure birth, wealth, poverty, etc, must not be overlooked.

2. Touching the passions and disturbances, i. e. diseases of the soul. Passions are the storms that agitate the quiet sea of the soul. It is true that Aristotle wrote several books on morality, but he never touched upon the passions therein; he dealt with these under Rhetoric, where it is shown how they may be excited and raised by speech. There certainly exist sundry elegant little books that treat of some of the passions, such as of anger, of exaggerated shyness, etc.

*Sed si verum omnino dicendum sit Doctores hujus Scientiæ præcipui sunt Poetæ et Historici, in quibus ad vivum depingi et dissecari solet, Quomodo Affectus excitandi sint et accendendi? Quomodo leniendi et sopiendi? Quomodo rursus continendi ac refrænandi, ne in actus erumpant? Quomodo itidem se, licet compressi et occultati, prodant? Quas operationes edant? Quas vias subeant? Qualiter sibi mutuo implicentur? Qualiter inter se digladiantur et opponantur? Et innumera hujus generis.*

But to speak the real truth, the poets and writers of history are the best doctors of this knowledge, where we may find painted forth with great life and dissected, how affections are kindled and excited, and how pacified and restrained, and how again contained from act and further degree; how they disclose themselves, though repressed and concealed; how they work; how they vary; how they are enwrapped one within another; how they fight and encounter one with another; and many other particularities of this kind.

3. Touching the remedy, namely that which lies under our control. The philosophers should have regarded with the greatest attention all

that influences morality, namely the strength and force of custom, of practice, of habit, of education, of imitation, of competition, of society, of friendship, of praise, of reproof, of warning, of fame, of law, of books, of study and so forth, for herein are to be searched out the means by which the health of the soul may be sustained or restored. Various rules concerning custom and habit are given as instances. — But there is a culture of the soul which far excels all the others. The soul, in fact, comes nearest to perfection when it aims at a good and virtuous life and adopts as its aim that which is really attainable. Such a perfecting of the soul is, as it were, the work of nature itself, whereas the others seem like the work of men's hands. The artist works sometimes here and sometimes there, now at the face and then at a limb. Nature, on the contrary, causes the flower, or the animal, to grow simultaneously in all its parts. In like manner the whole soul grows simultaneously with all its virtues by reason of the high aim which it has set before it.

The chapter closes with the observation that a connexion and equality subsists between the goodness of the soul and that of the body. As in physical health, beauty, strength and pleasure are distinguishable, so must we strive in the psychical to make the soul healthy and free from passion in order that it may become beautiful and pleasant in bearing, strong and active in all life's duties, and at the same time not become blunted but retain a lively sense for harmless pleasures and intelligent enjoyment of life. The one is wanting in this, the other deficient in that, so that the combination of all four qualities is rare.

Thus far have we discussed the Chapter on the Culture of the Soul.—

As is seen by the foregoing, we have again to deal with something that is wanting, and that which is wanting is, as was already often the case, cleared up in *Shakespeare*. To what great extent the author of this chapter thought while at work thereon of the poetic art and of the theatre is most distinctly evidenced by various expressions. Abstract virtue is like a beautiful *statue without life and motion*. Therefore, he who depicts the practice of virtue brings life and motion into this figure. In the representation of characters the best services are rendered by *poets* and by such *historians* as present the various personages as it were *upon a stage*. And, immediately following thereon, we find again that poets and historical writers understand the portrayal of the passions better than the philosophers do. Upon this follows the concise and accurate description as to from what points of view the passions are to be regarded. But it is not alone this praise of the poet and of the dramatic historian, not alone the repeated hints at representative art and the mention of the stage that brings this chapter into direct connexion with Shakespearean art. It is far more, and in a much higher degree, the complete concord between the



whole of the natural, philosophically humane, the seriously gentle and large-hearted views of Bacon, on the one side, and that which we see and hear in the tragedies of the Folio-Edition, on the other side. The tragedies deal equally with a close examination into natural tendencies. The tragedies, in like manner, treat of the passions as diseases of the soul. The tragedies, too, treat of the remedies for these soul-diseases. And this is not done in isolated instances. It is the case ever and everywhere and in all the tragedies.

First of all let us take a number of examples concerning natural tendencies. We find at once on the first page of the first tragedy:

Coriolanus I, 1. *What he cannot helpe in his Nature, you account a Vice in him.*

Coriolanus II, 3. *If, as his nature is, he fall in rage.*

Coriolanus III, 1. *His nature is too noble for the World.*

Coriolanus III, 2. *Would you have me false to my Nature?*

Coriolanus III, 2. *I would dissemble with my Nature.*

Caesar III, 3. *My Nature could not beare it so.*

again in:

Macbeth IV, 3. *Heere abjure the taints, and blames, I laide upon my selfe, for strangers to my Nature.*

and in:

Anthony and Cleopatra I, 4. *It is not Cacsars Naturall vice, to hate one great Competitor.*

Anthony and Cleopatra I, 4. *His faults in him — Hereditarie, rather then purchaste.*

These passages might be easily and materially multiplied. They all point to the sharp emphasis of natural disposition. The most eloquent thereof are the first and the two last passages, which speak of the nature which cannot be altered, of the natural and hereditary vices and faults.

The influence of the planets on human nature is so often referred to in the tragedies that one may be spared the enumeration thereof. The ridiculing of this belief is also not wanting. One has but to remember the passage from the mouth of the bastard in *King Lear* (Act I, 2).

*This is the excellent foppery of the world, that when we are sicke in fortune, often the surfts of our own behaviour, we make guilty of our disasters, the Sun, the Moone, and Starrs, as if we were villaines on necessitie, Fooles by heavenly compulsion, Knaves, Theeves, and Treachers by Sphericall predominance. Drunkards, Lyars, and Adulterers by an inforc'd obedience of Planatary influence; and all that we are evill in, by a divine thrusting on. An admirable evasion of Whore-master-man, to lay his Goatish disposition, on the charge of a*



*Starre, My father compounded with my mother under the Dragons tail, and my Nativity was under Ursa Major, so that it followes, I am rough and Leacherous. I should have bin that I am, had the maidenest Starre in the Firmament twinkled on my bastardizing.*

This means in other words that the stars have nothing to do with the matter. Natural disposition accounts for all. But, according to Bacon, among natural tendencies are to be counted difference of sex, age, climatic influence, health, sickness, beauty, ugliness, etc.

Well, the sexes are distinguished sharply enough in the tragedies. On the one side are found, as represented by Ophelia, Cordelia, Desdemona, and Imogen gentleness and maidenly shyness, and, on the other side, as portrayed in Lady Macbeth and Cleopatra, the nature of the furies and of the sirens.

The differences in age are found, beginning with the new-born son of the Moor Aaron in *Titus Andronicus* and passing through all periods of life up to the second childhood of Polonius in *Hamlet*.

The different effects of climatic influence, as in contrast to those of the European and Northern figures, are shown in the characters of the Moor Aaron, Othello the Moor, in the fiery love of the South-Europeans, Romeo and Juliet and in the African wantonness of Cleopatra, her maids and courtiers.

Health has sickness for its opposite. The tragedies present to us, in addition to the touching madness of Ophelia, the passion of ambition, which, in Lady Macbeth, has become a disease, the insane anger of King Lear and Othello, and the feigned madness of Hamlet.

As touching ugliness and deformity Richard the Third may be specially mentioned. His history, in contradistinction to all the other histories written by the poet, is described, even in the superscription, as *The Tragedy of Richard the Third*.

Besides these natural tendencies the differences arising from fate, such as royalty, nobility, obscure birth, wealth, poverty, magisterial dignity, retirement, good- and ill-fortune etc., must, according to Bacon, be taken account of.

The Tragedies present to us rulers and children of rulers in *Macbeth*, *Hamlet*, *Lear* and *Cymbeline*, as well as aristocracy in the same plays. Furthermore, the Bastard Edmund in *King Lear* is of obscure birth. Riches and want are portrayed in *Timon of Athens* and *King Lear*. Magisterial dignity is found in all its various degrees. Retirement to the loneliness of a wild cave is presented in *Cymbeline*. Good- and ill-fortune are shown in all their shades from the love-happiness of Romeo to the nameless misery in *King Lear*, where a mad and hungry king wanders roofless over the stormy heath and the sightless Gloster is led by his discarded and despised son Edgar.

Thus much concerning the different natural tendencies or characters. We find in the comparison of the whole, as in that of all the isolated instances, the complete accord that exists between Bacon's science (theory) and the construction (practice) of the tragedies. Not one of the hints that Bacon devotes to the dramatic art is neglected in *Shakespeare*.

Let us now see whether the tragedies so regard the emotions and the passions as diseases as they are regarded by Bacon in his philosophy and let us do that which, in practice, can scarcely be separated from this point, namely think at the same time of the remedies for the same.

In *Coriolanus*, Act III, 1, the Tribune of the People demands the death of the ambitious Coriolanus: *He's a Disease that must be cut away*. But Menenius Agrippa replies:

*Oh he's a Limbe that ha's but a Disease,  
Mortall, to cut it off: to cure it, easie.*

*Timon*, Act I, 2. *They say my Lords, Ira furor brevis est.* (That anger is a short madness.)

*Macbeth*, Act IV, 3. *Let's make us Med'cines of our great Revenge, to cure this deadly greefe.*

The Earl of Kent in *King Lear*, Act I, 1, excites the fury of the king to the utmost. Lear in his rage clutches at his sword. Kent exclaims: *Kill thy Physition!*

In the same tragedy, Act IV, 6, we find:

*Why I do trifle thus with his dispaire, Is done to cure it.*

In *Othello*, Act II, 2, Iago resolves to put the Moor into such a passion that common sense shall be unable to cure it.

We thus see that in the tragedies, and that continually, the passions are also regarded as diseases. We see how the friends, as faithful physicians of the soul, seek for and find the proper remedies. Finally, we see how the diseases are sometimes incurable and end in madness.

At this point leave is taken to introduce an observation of a quasi personal nature. Bacon's mother, the learned Lady Ann, had long been and remained till the close of her life mentally benighted and she died, as an over-strict puritan, in religious mania. Her son, in opposition to the idea of heredity which is at the present day so strongly emphasised in certain quarters—an idea which the natural philosopher Bacon, too, well knew and recognised,—her son Francis remained to the end of his days a great thinker and advocated in the most decisive manner the exalting and sunny idea that madness is naught but aggravated passion and that it is preventable, even curable (as in *King Lear*), on condition that the passion is timely suppressed and healed in accordance with natural laws. The pourtrayal of madness

in *Macbeth*, *Hamlet* and *King Lear* is, even to the present day, acknowledged by medical science to be unsurpassed. The poet must certainly have had opportunities for years of study and observation.

Let us now examine that expressive passage in *De Augmentis Scientiarum* wherein Bacon describes the poets and the historical writers as the best doctors in the science of passions. It gives, in the form of terse questions, a whole and charming nosegay of rules and hints for dramatic and, more especially, tragic poetry. Where are the passions so *painted forth with great life* as in the Shakespeare-Tragedies? Is not a figure found in almost every work by whom the passions are *dissected*? Let one think of Menenius Agrippa, of the Monk in *Romco and Juliet*, of Kent in *King Lear*, of Iago in *Othello*! This self-same Iago teaches how the passion of jealousy is *kindled and excited*. How anger is *kindled and excited* we learn from *Coriolanus* and from *King Lear*, which latter play also shows us how it is to be *pacified and restrained*.

*Concealed passion discloses itself* in the Banquo-scene of *Macbeth* and in the play-scene of *Hamlet*. In *Hamlet*, the passions of domination, luxury and drunkenness are *enwrapped one with another* in the person of the king, as are luxury and slothfulness in *Anthony and Cleopatra*. In *Romco and Juliet* the passion of love *fights and encounters* that of anger against *Tybalt* and—thus may we close this point with Bacon's own words—*and many other particulars of this kind*.

It is hardly necessary to bring individual proofs in order to show that all the remedies for the soul are to be found in the tragedies. In *Hamlet* alone we find all the remedial means which govern morality and affect the soul of which Bacon makes mention and which are applied in the Baconian sense. These are custom, practice, habit, education, society, friendship, reproof, laws, books, studies etc. Let us instance the powerful scene wherein *Hamlet* preaches morality to his own mother (as illustrating the human body), that is to say that he prescribes for her, down to the minutest details, how to get rid of her bad habits of licentiousness by gradual negation.

Hamlet, Act III, 4: *Assume a Vertue, if you have it not.*

And in order to conquer that *monster custom*, the *habits' devil*, he advises the queen to abstain for that one night, for then each other night will become easier and easier:

*For use almost can change the stamp of nature.*

Here we find, almost in one breath, and throughout in the sense of *the Culture of the Soul*, the employment of the words: *Vertue, Custom, Habits, Practice* and all these in the form of a *Reproof*.

But, says Bacon, the best means of perfecting the soul is to select a high gaol for it. The whole soul grows in so doing, exactly as is the case in nature, where all grows in every part.

It is in this sense that Laërtes addresses his sister Ophelia:

Hamlet, Act I, 3. *For nature cressant docs not grow alone,  
In thewes and Bulke: but at his Temple waxes,  
The inward service of the Minde and Soule  
Growes wide withall.*

Thus also in *Hamlet* is a soul depicted which grows simultaneously in all its parts, like the body.

But the concordances between the Bacon-Chapter and the Tragedies go much further. It is not alone that they agree with each other in the views expressed, that they concur in their details, that they mutually amplify each other, as is the case between theory and practice; nay, in the narrow space of twelve pages are to be found direct allusions to *Coriolanus*, *Troilus and Cressida*, *Hamlet*, *Macbeth* and *Cymbeline*.

The first sentence of this section, wherein Bacon speaks of the passions, begins verbatim: *For as the ancient politicians in popular states were wont to compare the people to the sea and the orators to the winds . . . (Quod populus esset mari ipsi similis, Oratores autem ventis)*. The first scene of the first of the Tragedies begins in exact conformity with this. Several citizens in the popular state of Rome arouse the passions of the people by their speeches. Shortly after the foregoing Bacon names several little books that treat of the passions, and *anger* is at the head of these. The first tragedy, *Coriolanus*, corresponds exactly therewith, for it is a tragedy of anger. In the further course of this section we find Bacon remark that Aristotle described young men as unsuitable auditors for moral-philosophy. The same is found, almost word for word, in *Troilus and Cressida*, Act II, 2:

*not much  
Unlike young men, whom Aristotle thought  
Unfit to heare Morall Philosophie.*

We found the conformity between *Hamlet* and the allusions to custom, habit, practice and the relations between the growth of body and of soul. How Hamlet-like must appear the expression *ape of nature (simia naturae)* to everybody. —

But the most striking of all are certain sentences at the beginning and end of the Bacon-Chapter now under discussion.

Let us, therefore, compare a short piece of four or five sentences with the short, first scene of the fifth Act of the Tragedy of *Macbeth*.

It is the well-known scene wherein the insane Lady Macbeth appears with a light in her hand and is watched by the doctor and the chamber-maid. Bacon says that those who are *mentally sick need medicine to awake the sense*, while in the Tragedy it is said of the mentally sick lady: *her eyes are open — but their senses are shut.*

While Bacon says: *the cure of men's minds belongs to sacred divinity*, the Tragedy tells us: *More needs she the Divine, then the Physitian.*

Whereas Bacon quotes from a psalm: *The eyes of the handmaid look perpetually to the hands of her mistress*, we hear in the Tragedy that the *Wayting Gentlewoman* has already watched her mistress a quarter of an hour *thus washing her hands.*

Bacon continues: *many things are left to the care and discretion of a handmaid*, while the *wayting gentlewoman* says that she has heard *things* which she will not report after her lady. Even to the physician, who requires confidence, she keeps silence.

Bacon says: *this case is not yet reduced to written inquiry*, while the physician of the Tragedy says, he will *set downe* what comes from her to satisfy his remembrance.

Whereas we read in Bacon that we should note *what is in our power, and what not*, we hear from the mouth of the doctor of the Tragedy: *this disease is beyond my practice.*

The comparison presented by the close of this chapter is as follows.

Bacon asserts that whoever has lived in King's courts and amidst affairs of state from childhood upwards rarely possesses deep and straightforward morals. In *Cymbeline* the banished Lord Belarius educates the stolen sons of the King in the solitude of the forests and mountains.

But there where Bacon closes the consideration of the passions and their remedies he quotes four lines of verse from Virgil's *Aeneis* VI. 894:

*Sunt geminae Somni portae, quarum altera fertur  
Cornea, qua veris facilis datur exitus umbris;  
Altera candenti perfecta nitens Elephanto,  
Sed falsa ad coelum mittunt insomnia Manes.*

(Two gates the entrance of Sleep's house adorn  
Of ivory one, the other simple horn;  
Through horn a crowd of real visions streams,  
Through ivory portals pass delusive dreams.)

And this gate of horn is dramatised parabolically in *Cymbeline*, Act III, 3, through the gate to the cavern of Belarius. Both word and sense of this passage accord exactly with the above-quoted Bacon-Virgil thought.

Belarius steps forth from the cave and says:

*A goodly day, not to keepe house with such,  
Whose Roofe's as lowe as ours: Sleepe Boyes, this gate  
Instructs you how t'adore the Heavens; and bowes you  
To a mornings holy offic. The Gates of Monarches  
Arc Arch'd so high, that Giants may iet through  
And keepe their impious Turbonds on, without  
Good morrow to the Sun.*

The life of the princely boys, who know naught of their high birth, is compared with a sleep. They are to learn to know the truth from behind the narrow cavern-entrance before they return to the court of Cymbeline, their father, with its high-vaulted portals and its deceptive dreams.

Exactly as these thoughts concerning the training of the sons of princes form the conclusion of Bacon's Chapter *De Cultura Animi*, so does *Cymbeline*, the drama in which the two young sons of the king are being brought up in the Baconian sense and consequently far from the court, constitute the close of the series of passion-pictures which the world is accustomed to admire under the name of *William Shakespeare's Tragedies* and it equally forms the close of the great Folio-Edition of 1623, the which appeared in the same year and in the same city as Bacon's Chapter *De Cultura Animi*.

Truly, if the world of to-day should demand of me an introduction to the *Shakespeare Tragedies*, I should be compelled to reply: it is already written, the most glorious introduction imaginable. Only read *De Augmentis Scientiarum, Lib. VII, Cap. III!*




## VII.

# BACON'S 'HENRY THE SEVENTH'

a Supplement to the Shakespeare-Histories.

### I. THE GAP IN THE HISTORICAL DRAMAS.

ET us compare the rotation of the Dramas of the English Kings of the Shakespeare-Folio-Edition with the actual order of succession of the English Rulers!

Eight Kings ruled in England from 1377 to 1547. Six of them furnished the titles to the Historical Shakespeare-Dramas while two did not. These latter are Edward the Fourth, who reigned from 1461 to 1483, (between Henry VI. and Richard III.) and Henry VII., the father and predecessor of Henry VIII. But Edward IV. only seems to be missing, for, as a matter of fact, he plays a part in no less than three of the Dramas, namely in the 2<sup>na</sup> and 3<sup>rd</sup> Parts of *Henry VI.* and in *Richard III.*, first as prince and then as king. There is, therefore, only really wanting *The Historic of the Raigne of King Henry the Seventh*, who ruled from 1485 to 1509. And this was the title of the first work written by Bacon after his fall. This work appeared almost simultaneously with the Folio-Edition of the Dramas and it remains the only large historical work bearing his own name which we possess from Bacon's pen.

We have, therefore, as supplement, the noteworthy fact before us, that the gap in Bacon is filled up in Shakespeare, and the void in Shakespeare is remedied in Bacon.

Now, Bacon might have begun this historical work (*Henry VII.*) with an introduction; he might have begun with the youthful history of the king or with a description of his person and character. But he did nothing of the sort! Bacon's *Historic of the Raigne of King Henry the Seventh* takes up the matter exactly at the point where Shakespeare's *Richard III.* closes. Richard III. is beaten and killed by Henry, Earl of Richmond (from henceforth Henry VII.) at the Battle of Bosworth Field. *God say, Amen* are Henry's last words in the

Drama. And Bacon's *Historie* begins with the King ordering a Te Deum to be sung on the battle-field itself. On reading further we find that, just as *The Tragedy of Richard III.* describes him as a *bloudy Tyrant and a Homicide* so does Bacon's work dub him on the very first page as *tyrant* and speaks of his cruelties and parricides on the second one.

*Plots have I laide, Inductions dangerous*

says Richard III. in the opening monologue. *He was not without secret trains and mines* says Bacon of the same Richard on the second page of his historical work.

*Was ever woman in this humour woo'd?  
Was ever woman in this humour wonne?*

quoth Richard III. in Act I, 3.

*Therby to woo and win the hearts of the people* is found on the second page of Bacon.

Like follows upon like.—This climbing ivy of a Plantagenet ought to kill the real tree himself.—The parallel hereto is found in *The Tempest*.—*Lawful espials*.—The parallel in *Hamlet*.—*That both knee and heart did truly bow before him*—parallel in *Richard II.*, where York says to his kneeling nephew Bolingbroke: *Shew me thy humble heart, and not thy knee!* and many, many more. Only one more specially characteristic similarity need be referred to, and that more in detail. On page 151 of Spedding's Edition of *The History of Henry VII.* Bacon relates that the Lord Chief Chamberlain Stanley was beheaded on account of a highly treasonable expression that began with *If*. The judges ruled (to quote verbatim) that *it was a dangerous thing to admit Ifs and Ands, to qualify words of treason*. And we find in *Richard III.* the employment of this most unusual plural-form. Who does not remember the terrible words of King Richard III. (in Act III, 3) against Lord Hastings, who had fallen into disfavour?—:

*Richard III.: Talk'st thou to me of Ifs: thou art a Traytor,  
Off with his Head.*

## 2. THE CONCEALED VERSE IN 'THE HISTORIE OF KING HENRY THE SEVENTH'.

But all that has gone before is surpassed by one fact! Bacon's *Historie of Henry VII.* is, for the most part, like its poetised sisters, the Shakespeare-Histories, written in verse. It is true that this verse is not detectable by the eye, for the work in all its 219 pages is printed in prose-form. But the ear detects it. A number of such

ten- and eleven-syllabic blank-verses are added which are concealed under the form of prose. Without being all of them faultlessly rhythmical verses, they, nevertheless, all indubitably bear the character of the Shakespearean verse.

In order to facilitate the reading thereof verse-form is given to the sentences which appear in the original as prose by beginning a fresh line after about every tenth or eleventh syllable.

This purely formal external change is the only alteration ventured upon. The sound of no single syllable is altered. Where the compression of two syllables is necessary (to the rhythm) a  $\cup$  is added; where a vowel that is usually mute requires to be sounded it is shown by a grave accent (`). It is not necessary to use the signs very frequently.

It must be further mentioned that in this instance, the reference-numbers in the margin all refer to the latest complete Edition of Bacon (Spedding's Edition) inasmuch as an old English copy of this work was not accessible at the moment. It must be remembered that all the works of Bacon, even down to such of his works as were originally written in English, (*Henry VII.*, *Natural-History*, *Essays*), were circulated in Germany exclusively in the Latin tongue.

Hist. H. VII.

- P. 27. *But tyrant both in title<sup>^</sup> and regiment.*  
 P. 27. *A great observer of religious forms.*  
 P. 28. *He was not without secret trains or mines.*  
 P. 29. *He would be but a King of courtesy.*

On these verse- and thought-pictures, which are each contained in one line, follows a longer one of  $6\frac{1}{2}$  lines. That thought and sentence run from one line into the next is not a matter to wonder at. All the later Shakespeare-Verse also show this peculiarity.

- P. 29. 30. *And though he should obtain*  
*By Parliament to be continued, yet*  
*He knew there was a very great difference<sup>^</sup>*  
*Between a King that holdeth his crown by*  
*A civil act of estates and one*  
*That holdeth it originally by*  
*The law of nature and descent of blood.*  
 P. 31. *To beat down upon murmur and dispute.*  
 P. 31. *An act merely of policy and power.*  
 P. 31. *All eminent persons of the line of York.*  
 P. 32. *Accompanied with many noblemen.*

- P. 32. *For they thought generally that he was  
A Prince as ordained and sent down from heaven.*

A longer passage of finest euphony is the next following.

It contains, moreover, the previously mentioned similarity of thought with *Richard II.* (to bow the heart and knee) and the Bacon-line containing this thought is faultlessly Shakesperean:—

- P. 32. *And as his victory gave him the knee  
So his purpose of marriage with the Lady  
Elizabeth gave him the heart; so that  
Both knee and heart did truly bow before him.*

- P. 35. *The coronation followed two days after.*

- P. 35. *At which time Innocent the Eighth was Pope.*

One might imagine that such short versification is easily to be traced in almost any English prose. The attempt was made specially by search, even in other authors' works, to verify this question. Hidden blank verse is exceedingly rare. Moreover, they are far, far scarcer in Bacon's other works than in his *Henry VII.* in which, including the indifferent ones, there are traceable at least 1500 examples on the 219 pages!

- P. 39 *Therefore during the Parliament he published  
His royal proclamation, offering pardon  
And grace of restitution to all such  
As had taken arms or been participant  
Of any attempts against him.*
- P. 41. *The King loved to employ and advance bishops.*
- P. 41. *So long expected and so much desired.*
- P. 41. 42. *Though she was beautiful, gentle and fruitful.  
But his aversion toward the house of York  
Was so predominant in him, as it  
Found place not only in his wars and counsels,  
But in his chamber and bed.*
- P. 43. *So this rebellion provid'd but a blast.*
- P. 43. *The dregs and leaven of the northern people.*
- P. 44. *Thus was fuel prepared for the spark.*
- P. 45. *There was a subtle priest called Richard Simon,  
That lived in Oxford and had to his pupil  
A bakers son named Lambert Simnell.*
- P. 46. *She was a busy negotiating woman.*

- P. 46. *And none could hold the book so well to prompt  
And instruct this stage-play, as she could.*
- P. 48. *Their great devotion to the house of York.*
- P. 50. *And her two sons deposèd of the crown,  
Bastarded in their blood, and cruelly murdered.*

All that has hitherto been quoted is contained in the first 24 pages and might easily be doubled. The instances are, moreover, all taken from the narration. That which now follows is taken from direct speech. That about to be quoted is from the first speech of the Chancellor, John Morton. Each section closes rhythmically. A few are given:

- P. 76. *The one a foreign business; the other  
Matters of government at home.*
- P. 78. *But (the King)  
Shall think it a good change, if it please God  
To change the inward troubles and seditions  
Wherewith he hath been hitherto exercised  
Into an honourable foreign war.*
- P. 78. *That if his Grace be forced to make a war  
He do it without passion or ambition.*

And the very peculiar close of the same parliamentary speech by the Chancellor:

- P. 81. *More have I not to say you, and wish  
That what hath been said had been better expressed.*

The following samples are taken from the speech held by King Henry VII. at the opening of parliament in 1491:

- P. 118. *But we hope this shall end in victory.*
- P. 118. *But by the favour of Almighty God  
Try our right for the crown of France itself;  
Remembering that there hath been a French  
King prisoner in England, and a King  
Of England crowned in France.*

And now for the speech of Perkin Warbeck, who asserts that he, as Richard Duke of York and son of Edward IV., is the rightful heir to the throne! In the Dramas also, longish speeches are often begun with apostrophes which are shorter than a verse-line —:

- P. 163. *High and mighty King;  
Your Grace and these your nobles here present*





in a most unheard of manner, or it is written by Shakespeare himself — by the real Shakespeare, by the self-same one who wrote *Pericles*, *Henry VII.*, and *Henry VIII.*

### 3. THE THEATRICAL ALLUSIONS IN THE 'HISTORIE OF KING HENRY THE SEVENTH'

How thoroughly Bacon depicts this Warbeck-scene in theatrical style is evidenced by the introductory apostrophe. He therein describes how the Scottish King receives Perkin Warbeck in the audience-hall surrounded by his nobles. Perkin appears with the suite that the king had sent to meet him. He enters the hall, goes towards the king, bows slightly as if to embrace him, steps back a few paces and then gives his explanation in a loud voice, so that all may hear him. After this description, which no prompter's book could give more distinctly, the above-quoted verses begin.

But this is not the only part where allusions to the theatre are employed. No other scientific author is so rich in comparisons drawn from the theatrical world and from dramatic art as Bacon. No other scientific writer speaks so often and with such intimate knowledge of the mimic art, of the language of gesture, of dramatic poesy, as does Bacon, and this preference for the theatre comes nowhere more distinctly and oftener into the foreground than in *The Historie of King Henry the Seventh*. A small number of examples may serve as vouchers for this statement, namely:

- P. 45. *And accordingly to frame him and instruct him in the part he was to play.*
- P. 45. *To instruct his player, either in gesture and fashions...*
- P. 45. *The resemblance of him whom he was to represent.*
- P. 46. *And none could hold the book so well to prompt and instruct this stage-play, as she could.*
- P. 47. *Simon did first instruct his scholar for the part of Richard Duke of York.*
- P. 47. *He thought good (after the manner of scenes in stage-plays and masks) to shew it afar of.*
- P. 50. *After her husband's death she was matter of tragedy.*

Elizabeth, the Queen of Edward IV., is being discussed. Now, this Elizabeth is one of the central figures in the tragedy of *Richard III.*

- P. 59. *He would be a continual spectacle.*

- P. 59. *Whercas fortune commonly doth not bring in a comedy or farce after a tragedy.*
- P. 88. *The Earl of Northumberland, who was the principal man of authority in those parts.*
- P. 101. *To have made a play and disguise of it.*
- P. 132. *And could make his own part, if any time he chanced to be out.*
- P. 135. *The person of Richard Duke of York, which he was to act.*
- P. 135. *The part he was to play.*
- P. 145. *The stage where a base counterfeit should play the part of a King of England.*
- P. 157. *Playing the Prince.*
- P. 163. *The tragedy of a young man.*
- P. 163. *The spectacle of a Plantagenet.*
- P. 163. *That execrable tragedy.*
- P. 166. *A great Prince and not a representation only.*
- P. 172. *Perkin, acting the part of a prince handsomely.*
- P. 180. *The Lord Mayor and the Sheriffs did their parts stoutly and well.*
- P. 187. *His stage-like greatness.*
- P. 191. *Therefore now, like the end of a play, a great number came upon the stage at once.*
- P. 194. *His first appearance upon the stage in his new person.*
- P. 202. *Tragical plot.*
- P. 203. *It was one of the longest plays of that kind.*
- P. 231. *Play the fool.*

Gratiano in Scene I of the *Merchant of Venice* says:  
*Let me play the fool.*

- P. 232. *Conveyed to the Tower (which was a serious part).*
- P. 224. *In triumphs of justs and tourneys and balls and masks (which they then called disguises) he was rather a princely and gentle spectator than seemed much to be delighted.*

This description of how the king demeaned himself at the performances, constitutes (on the last page but one of the book) the close of the portrayal of Henry the Seventh's character.

*Pause, disguise, feigned, applause, and person* are, moreover, words that recur from 10 to 20 times in Bacon's historical work.

A few more passages in the book which are directed to poetry and dramatic art may be quoted in conclusion.

On Page 146 are the words *And because he is a great Prince, if you have any good poet here, he can help him with notes to write his life.*

Therefore, a good poet, and not a historian, is recommended for the purpose of writing the life of Perkin. But, as there is so much talk of playing rôles, of scenes, of a prompter's book and so forth contained in this history, a good dramatic poet would probably have been more accurate. (Let one remember *Perkin Warbeck* by John Ford, 1634, and Schiller's *Fragment Warbeck*.)

But Bacon puts the above words into the mouth of a Doctor of Canonical Law, Sir William Warham, who was sent to Flanders in 1493 as ambassador of Henry VII. Did the scientist who was so well instructed in all fields of human powers and knowledge really not know that no soul in England in 1493 thought of bringing historical matter onto the stage? Before 1580 it had never entered the mind of any Englishman to dramatise England's history. Why, Bacon himself, even if he had not had so many theatrical comparisons at his pen's point, ay, even had he been the most bigoted puritan and theatre-foe, knew this fact as well as any other son of London—of the same age. He was a young man about 25 years old when, in about the year 1585, the first English histories were brought upon the stage. They were something quite new, unheard-of, never before dreamt of and they at once took the hearts of all, of young and old, of plebeian and patrician, fairly by storm.

And, notwithstanding all that has been shown, one might still be disposed to think that the passages quoted are only directed to the poetic art in general and not to dramatic-historical poetry in particular. But more distinct evidence is forthcoming.

At the passage where the marriage of Arthur, the Prince of Wales, as eldest son of Henry VII., with the Spanish Princess Catherine is discussed the wording runs:

P. 213. *In all the devices and conceits of the triumphs of this marriage, there was a great deal of astronomy. The lady being resembled to Hesperus, and the Prince to Arcturus; and the old King Alphonsus (that was the greatest astronomer of Kings and was ancestor to the lady) was brought in to be the fortune-teller of the match. And whosoever had those toys in compiling, they were not altogether pedantical. But you may be sure that King Arthur the Briton, and the descent of the Lady Katherine from the house of Lancaster, was in no wise forgotten.*

We find herein dramatic-historical poetry mentioned at a period when there was not a trace of it to be found in England. That the description of these festivities was not based on a reliable source is

already shown by the expression *you may be sure*, which is in this instance equivalent to probably, I assume, or you may suppose. In short, Bacon puts inventively to the credit of the older and unknown festival-poet thoughts which are absolutely Shakespearean and does so with reference to a man who lived a century before the Bacon-Shakespeare age. The ancient poet is made to hark back to the most ancient British history—exactly as happens in *Cymbeline*. He is represented as introducing the House of Lancaster onto the stage—just as is done in the *Histories*, where the Houses of York and Lancaster are brought onto the scene. His princes and princesses are stars—exactly as in the *Kings' Dramas* of the Folio-Edition. Moreover, the festival-play is represented as containing a great deal of astronomy—just as is the case in the dramas of the *Henrys* and the *Richards*.

We are directed and led back by Bacon himself through this passage in the *Historie of King Henry the Seventh*, which work itself has already struck us as being a supplement to the Shakespearean *Histories*, to the chief-point of our consideration of the historical dramas. That which is claimed to have been entirely proved in the last chapter with regard to these dramas is confirmed here by Bacon, as historian. A scientifically educated poet is enabled to parabolise much into the history of his native land, particularly astronomical science, when he prepares it for the stage.

Bacon neither knew nor named the skilful court-poet of Henry VII., the pre-shakespearean Shakespeare. Ay, verily, it would have been difficult for Bacon, as for the whole of the literature-history of England, to have described him more nearly. *Whosoever* he calls him.

Whether or not such a mysterious *Whosoever* existed at the court of Henry VII. must remain an open question. We are well aware, on the other hand, that such a grand *Whosoever*, such a *concealed poet*, as he called himself, existed at the courts of Elizabeth and James I.

Let us now proceed to a consideration of the circumstances affecting individuality and examine whether, and to what extent, all that has hitherto been gathered stands in accord with the life of Francis Bacon.

## VIII.

# FRANCIS BACON AND 'WILLIAM SHAKESPEARE'.

### I. THE LIFE OF FRANCIS BACON.



FRANCIS Bacon was the youngest son of Sir Nicholas Bacon, Lord Keeper of the Great Seal to Queen Elizabeth. He was born in York House (Charing Cross), the official London residence of his father, on the 22<sup>nd</sup> of January 1561. His contemporaries praise Sir Nicholas, describing him as a wise, just and amiable man. His son Francis has preserved to us in his collection of anecdotes some of the jokes which go to prove that Sir Nicholas was also a wit. Ben Jonson, too, says of him: *Sir Nicholas Bacon was singular, and almost alone, in the beginning of Queen Elizabeth's time.* — (See Ben Jonson's *Discoveries*.) Sir Nicholas had three sons and three daughters by his first marriage. His second wife, Ann, was the daughter of Sir Anthony Cook, the learned tutor of King Edward the Sixth. Lady Ann occupied herself diligently with theology and understood the classical languages. A number of clever and amiable letters which have been handed down to us show that she had excellent command of her English mother-tongue. Her eldest sister was married to William Cecil, afterwards Lord Burghley, Elizabeth's great statesman, and the other three sisters also had influential husbands. Ann brought her husbands two more sons, namely, Anthony and — Francis.

But little is known of his childhood. A short anecdote which has come down to us shows that he began early to deal with thought and word. Once, when Queen Elizabeth asked him about his age, he answered unhesitatingly: *I am two years younger than Your Majesty's happy reign.* It is also said that the Queen playfully called him *her young Lord-Keeper*. A coloured bust of the boy, now in the possession of Earl Verulam, is remarkable for its tremendous occiput.

In the spring of 1573 Francis was taken with his (two years older) brother Anthony to Trinity-College, Cambridge. After two and a half years there he left it with a thorough dislike to the aristotlean and scholastic philosophy cultivated thereat and already thinking of the serious plans formed in his fourteen-years-old head for that gigantic work to which he subsequently gave the name of *Magna Instauratio Scientiarum*.

The year 1576 took him to France as attendant upon Sir Amias Paulet, the English ambassador, and his lady, who took a motherly interest in the lad. It was that France of political and religious confusion, which had passed four years previously through the St. Bartholomew-night, which he visited. Francis stayed there about two and a half years, always near the French court, and alternating between Paris, Blois, Tours and Poitiers. A charming miniature-portrait painted by Hilliard, which shows us a soft, beardless, youthful face over a wide-frilled collar (or ruff), dates from this period.

The sudden death of his beloved father recalled Francis to England in the spring of 1579. He would have preferred to *live to study*, but, inasmuch as the patrimonial property was but a moderate one, and moreover Sir Nicholas died without a will, while the eldest son of the first marriage was chief heir, Francis was compelled to *study to live*. Thus it was that he began to study law with his brother Anthony at Gray's Inn, one of the large Inns-of-Court of London.

It was not love for the cause which drove him to it, for we know that greater plans were in his mind. Moreover, he wrote in a letter to the Earl of Essex to the effect that jurisprudence was, according to his idea, a tooth that he would gladly have extracted. It is true that he primarily aimed at becoming an advocate (barrister-at-law), but he thought to be able to leave this career soon and, by the help of his uncle, the Lord Treasurer Burghley, to enter into government employ. But his uncle was not favorable disposed towards these many-sided, starvation-studies to which the nephew devoted himself so enthusiastically. He seems to have thought that a man who occupied himself so much with so many and various matters was not one suited to a serious official career, so that, to cut matters short, all the endeavours of Francis in this direction remained fruitless. Hence it was that he became a barrister. However, one sphere of activity which was more in harmony with his knowledge and inclination was open to him, namely, the parliamentary career. He was continuously chosen as member-of-parliament and held his seat there during the last twenty years of Elizabeth's reign in all the parliaments of 1584, 1586, 1588, 1593 and 1597. The parliament of 1586 was occupied with the Mary-Stuart case; that of 1588 (when Bacon represented Liverpool) held its session in the threatening



year of the Spanish Armada. Bacon opposed the wishes of the Queen in the parliament of 1593 and lost her favour for a long while.

His uncle, Lord Burghley, and Robert Cecil, son of the former and cousin to Francis, had left him in the lurch. It was through the young, chivalrous and intellectual Earl of Essex that the thirty-years-old barrister sought advancement. Essex, the handsome grandson of the favorite female cousin of Queen Elizabeth, the only male relative on her mother's side, was the recognised favorite of the Queen, who was about 34 years his senior. Bacon hoped for himself, but he likewise hoped, by the favorable influence of Essex, to be beneficial to the Queen and to the State. He brought his brother Anthony, who had previously spent several years in France and Italy, into continuous contact, as secretary, with the young earl, while he was constantly assisting the latter with political, literary and friendly advice and with brains and pen. We shall have to look more closely into this particular field of Bacon's activity when discussing his writings. Essex repeatedly interposed in the warmest manner in favour of Bacon's advancement. Bacon applied twice for superior official positions and was twice refused. He was beaten in his attempt to secure the appointment of Solicitor-General and Attorney-General by his competitor, Edward Coke. He was also defeated by the same Coke in his attempt to gain the hand of a beautiful young widow, a grand-daughter of Lord Burghley. All that Bacon succeeded in obtaining during these years was: (1) the reversionary lease of a country house at Twickenham near London, (2) the present of a country estate from Essex — which he sold for £ 1800 — and (3) lastly, the position (unpaid) of Queen's Counsel. The first edition of his *Essays*, which subsequently became so celebrated, appeared in 1597 — at that time as a thin, little volume. His pecuniary position was such that a hard creditor had him arrested in the public street in 1598 for a debt of £ 300. It was only through the interposition of Robert Cecil and the Lord Keeper of the Seal, to whom he appealed by letter, that he was released.

The connexion with Essex began about 1590. After 1596 it began to grow cooler. The earl went his own way and only received, and that rarely, a written or verbal advice from his former confidant. The conduct of Essex became more and more arbitrary. He aroused the anger of his protectress. The breach widened through continuous defiance and mutual misunderstandings until Essex allowed himself to be drawn into that unfortunate rising of the rabble which brought him first into the dungeon and soon afterwards to the scaffold (in 1601). Francis Bacon was compelled by the Queen, as by the law-court, to sit in judgment on the earl and even to conduct a portion of the prosecution. He obeyed with repugnance, but his duty to his sovereign and to the state was greater than his duty to his old ally. It will be

necessary to return to this episode in detail when discussing the literary activity of Bacon.

The Virgin Queen died in 1603 and James VI. of Scotland, the son of Mary Stuart, ascended the English throne as King James I. Bacon earnestly strove for the favour of the new king, who was more favorable to the sciences than his predecessor. He was knighted soon afterwards as Sir Francis Bacon and appointed a salaried King's Counsel in 1604. His thanks for the same appear in the dedication of the first large scientific work, *The Advancement of Learning*, which was written in English. This is the self-same work which appeared eighteen years later (in 1623) as a second edition, increased to the double and transcribed into Latin; it then bore the title *De Augmentis Scientiarum*. In 1606, when 45 years old, Bacon married young Alice Barnham, an orphaned daughter of Benedict Barnham, a merchant and Alderman of his ward. He was appointed Solicitor-General in 1607. His office gave him much occupation, from this time onwards. He rose quickly from step to step until in 1618, he became Lord High-Chancellor with the title of Baron Verulam and finally (in 1621) received the title of Viscount St. Albans. Francis Bacon, stood, as sexagenarian, at the summit of his power. During the years so full of work and honours (1605 to 1621) he only produced two works, namely: a collection of parables, *De Sapientia Veterum*, in 1609, which he dedicated to his cousin, Robert Cecil, then Earl of Salisbury, and, in 1620, the *Novum Organum*, which latter he dedicated to his king. Both are in Latin. An enlarged edition of the *Essays* appeared in 1612.

Bacon remained but a short time at the height of his power. Only a few weeks after being made a viscount came a sudden fall. King James had long found himself in continuous monetary trouble. He had repeatedly negotiated with parliament concerning the surrender of certain royal privileges. This and the unfavorable influence of favorites on the king (first Carr and his wife, and then Villiers, Duke of Buckingham) and, added thereto, the constantly increasing influence of puritanism, had caused the relations between the government and the popular party to become more and more strained. Bacon, moreover, had experimentalised and not always successfully. The parliament of 1621 was convened under his advice. The opposition became violently active forthwith. The doing-away with abuses was demanded, a campaign was initiated against monopolies, and the law-courts were attacked. Bacon was denounced as having accepted gifts of money in his capacity of judge. His most dangerous opponent was Edward Coke, his former rival, who had, in a difference with the king, some years previously — and not without Bacon's influence — lost all his

appointments. The powerful popular party was not to be pacified. Lord High-Chancellor Bacon, or else the all-powerful favorite of the king, the Marquis (and later on Duke) of Buckingham, or even the king himself — one of the three must fall as victim to the attacks of the enraged parliament. Bacon was the one. He fell. The excitement made him ill. He declared himself, in writing, to be guilty of all the charges brought against him. This occurred in compliance with the wish of the king, who was not anxious for a close enquiry, while the fallen Chancellor could only hope for salvation through the monarch's favour. The Lords judged and condemned him to a fine of £ 40,000 and imprisonment in the Tower during the king's pleasure, to the loss of all state-offices, the loss of the right to sit in parliament and to banishment from the Court. That which was made the principal feature of his offence was, in real truth, a fault of the age. He was charged with accepting bribes, whereas Bacon declared positively that he had done nothing but what every other person in his place also did. He had accepted presents, yet never while a case was sub judice but, on the contrary, only after the decision of the court had been given, such gifts could therefore never have served as bribes and must be regarded as presents for services rendered. Our age is certainly not disposed to regard the matter in quite the same harmless light, but rather to side with the complainants' views. But then we live in other times; in Bacon's time people were more naïve with regard to accepting gifts. For instance: Queen Elizabeth regularly accepted New Year's Gifts from the people of her court. Thus Bacon once gave her among other things *one petticoat of white satten, embrothered all over like feathers and billets*. The times have also gone by when an unsalaried Counsel was allowed to present his Queen with a petticoat as a New Year's Gift and when such was graciously accepted.

Bacon, after recovering his health, found his way into the Tower according to the verdict of parliament. However, the king released him a few days afterwards and also let him off the money-fine. He lived for a time in banishment at his country-seat, Gorhambury near St. Alban's; later on he obtained permission to return to London. He occupied his old chambers in Gray's Inn. The king granted him a pension of £ 1200 a year and gave him a seat in the House of Lords. Bacon, however, never reappeared in parliament. It was at Gorhambury and in Gray's Inn that he arranged, wrote and published during the last five years of his life, and in rapid succession, the most stately set of important works that, possibly, any mortal ever presented to the world at such a time of life.

He caught cold during a carriage-drive in the spring of 1626 while making physical experiments with snow. He had to seek refuge

at the country-seat of the Earl of Arundel and died there on the 9th of April 1626, early on Easter Sunday.

His marriage was childless. What he bequeathed to the world will live in good and great hearts for all time. But we, one and all and whether we will or not, stand under the charm of his spirit, for his activity covers every branch of human knowledge and ability. He discovered new truths in every direction, prepared new paths, collected the good of antiquity, elucidated it and handed it down to the younger ages in intelligible and convenient form. And where his very own mouth and his Baconian pen have not done so, the peculiarly poetical supplement to all his thoughts and feelings which bears the name *William Shakespeare* shows to us the deepest workings of his heart, so that we trace and experience the influence of Francis Bacon, even down to the present day, yea, even there where the sound of his name has long since been forgotten.

---

Everything imaginable, both good and bad, both wise and otherwise, has been said and written in the course of centuries about Bacon's character and mind. In order to complete the picture, some of the opinions of his contemporaries are appended.

William Rawley, *his Lordship's first and last chaplain*, and at the same time his secretary and scientific assistant, published a volume of posthumous writings of Bacon in 1657, 31 years after their author's death, together with a short description in Latin of his life. As touching Bacon's science it runs:

*Non raro mentem subiit cogitatio, Deum, si ullum mortalium novissimis his temporibus radio quodam scientiæ Humanæ illuminare dignatus sit, illum proculdubio illuminasse. (I have been induced to think, that if there were a beam of knowledge derived from God upon any man in these modern times, it was upon him.)*

As touching Bacon's art of conversation we read in the same biography:

*Mensam ejus refectionem aurium acquæ diceris ac Ventris. (His meals were refectations of the ear as well as of the stomach.)*

And further on: *Sæpe observatum, neque virorum quorundam illustrium notitiam effugit, quod si occasio fortè interveniret sermonis alieni inter colloquendum repetendi, ex facultate præditum fuisse, ut novis subinde et melioribus vestibus inductum proferret; aded ut Auctor ipse sermonem proprium ornatu cultiorem ecrneret, sensu autem et materia minimè mulctatum. (I have often observed, and so have other men of great account, that if he had occasion to repeat another man's words after him, he had an use and faculty to dress them in better vestments and apparel than they had before; so that the author should find his own speech much amended, and yet the substance of it still retained.)*

Concerning his official activity Rawley says: *When he had to charge anybody he conducted himself 'ut severitatis oculo Exemplum, Misericordie personam intueretur'. (As one that looked upon the example with the eye of severity, but upon the person with the eye of pity and compassion.)*

Lord Brook had been asked to read the manuscript of *The Historic of King Henry the Seventh*. After reading it he returned it to the author with these words:

*Commend me to my lord, and bid him take care to get good paper and ink, for the work is incomparable. (Commendatum me habeas Dominationi suae, et exora eum, ut de papyro et atramento bono comparando curam suscipiat: opus enim ipsum supereminet.)*

And Dr. Samuel Collins, a learned Cambridge-man, asserted: *That when he had read the book of the Advancement of Learning, he found himself in a case to begin his studies anew (studia sua de integro renovare.)*

Sir Walter Raleigh, the celebrated naval hero, wrote: *Comitem Sarisburiensem Oratorem bonum fuisse, scriptorem malum; ÷ contra, Comitem Northaniproniensem scriptorem bonum fuisse, Oratorem malum, sed Dominum Franciscum Baconum in utroque, tam dicendo quam scribendo praececellisse. (That the Earl of Salisbury was an excellent speaker, but no good penman; that the Earl of Northampton [the Lord Henry Howard] was an excellent penman, but no good speaker; but that Sir Francis Bacon was eminent in both.)*

Even one of his most violent adversaries in parliament, Robert Phillips, described the Lord Chancellor in that fateful session as a man who was so richly endowed with all the gifts of nature that he would say no more about him, for he (Phillips) was unable to say enough on that subject.

Peter Boëner, his domestic apothecary and at the same time one of his secretaries, ranked Bacon's virtues even higher than his mental faculties. He said that a monument must be erected to him *as a memorable example of virtue, kindness, peacefulness and patience.*

Toby Matthews, the seventeen years-younger friend and literary counsellor of Bacon, had translated the *Essays* into Italian (under the title of *Saggi Morali*) and dedicated them to the Grand Duke of Tuscany. In this dedication he gives the portrait of his friend, thus: *I do not so much admire his greatness as his virtues.* Then he goes on: *Not the favours which I have received at his hands (innumerable though they be) have so enchanted and enchained my heart as his personal life and character. Were he in a lovely position I could not love him less. Were he my enemy I should in spite thereof still love and strive to serve him.*



## 2. THE WRITINGS OF FRANCIS BACON WHICH BEAR HIS NAME.

The scientific work of Francis Bacon's life bears as title: *Magna Instauratio Scientiarum* (*The Great Instauration of Sciences*). The work was planned to be in six parts. The first three parts are forthcoming in their main features and in individual working-out. Of the last three we find hints only in the writings which bear Bacon's name. The first part of the *Great Instauration* is the *Encyclopaedia*, the second the *New Organon*, and the third the *Natural History*.

Although this *Great Instauration of Sciences* may appear to us to be so fragmentary and incomplete, such is not so much so the case as it seems to be at first sight. On the contrary, this existence of gaps, this leaving open of points, this hinting of the future, all these show a peculiarity that entirely accords with the character of the work. The work itself explains to us that academical philosophers are disposed, as much as possible, to represent and hand down science as being a rounded-off whole, in order to avoid the risk of exposing themselves before their pupils. The pupil imagines that he is getting something perfect in itself and feels little inducement to go on building-up. Bacon's doctrine holds otherwise. He presents to us human knowledge and thought in all their various branches and kinds, but that which he considers essential is, not to attempt to shine by a rounding-off of his science or of his system, but, on the contrary, to continually point to gaps, to direct attention to those branches of human knowledge where little or nothing has yet been done, where the younger forces and the science of the future require development. Whereas the learned academicians are disposed to present science in the form of a neatly arranged and pleasant-smelling bouquet which is, in truth, of little use for the purposes of propagation, Bacon presents science in the form of an unpretentious stem with roots, a stem that is intended to bring forth future blossom and fruit.

It is in this sense that the first principal part of his work, which we often call the *Encyclopaedia* for brevity's sake, bears as title *Of the Dignity and Advancement of Learning* (*De Dignitate et Augmentis Scientiarum*). The progress of the sciences, the future of human knowledge and of human power in nature, these are what held the first place in Bacon's thoughts. And therefore is it, as d'Alembert so pointedly describes it, that this work on the *Advancement of Learning* appears like *an immense catalogue of that which remains to be discovered* (*Catalogue immense de ce qui reste à découvrir*).



Bacon, as we have already seen, divides human knowledge according to the three capacities of the mind, namely: Memory, Imagination and Reason, into History, Poesy of Fables (or feigned History) and Philosophy.

History, is, in turn, sub-divided into Natural History and Human History. Each of these receives exact and exhaustive sections and sub-sections in the work on the *Advancement of Learning*.

Poesy of Fables is either Narrative-, Dramatic- or Parabolic-Poesy, and is, moreover, as being feigned history, subject to the same arrangement as actual history, that is to say is sub-divisible into Natural-historical Poesy of Fables, into Human-historical Poesy of Fables, and into all sub-sections thereof. What a strange part poesy plays in Bacon's system was seen in the introductory chapter of this book.

Lastly: Philosophy is composed of Divine Philosophy, Natural Philosophy and Human Philosophy—with hundreds of sub-divisions. All these branches of science are noted clearly and tersely and such a distinct picture of the whole system of science is sketched out that it can be arranged in tabulated form in upwards of 300 lines. But it is the gaps which interest the author of the *Advancement of Learning* constantly and in every direction. He states what is wanting, he shows what most nearly approaches to that which is missing, and he points out in what manner the future is called upon to continue the search. Thus, he misses: an inductive Natural History based on experiences, a History of the Transition-Forms and Deformities, a History of Literature, a Natural Magic, a Physiognomic of the Body while in Motion, a Comparative Anatomy, an Art of Prolonging Life, a Science for Conveying Thought without Speech, a Science for cultivating the Human Mind, a Science of Society, a Science of Universal Justice and very much besides.

From this choice bouquet of desirable Increase of Learning one sees already that they are not impracticable cobwebs of the brain after which Bacon hoped that the Science of the Future would strive. Many of these branches of learning have only begun to take further development during the present century, while many others can still hardly be regarded as more than tiny roots.

While the first principal section of the *Instauration of Sciences* contains a far-seeing review of all that which man knows and of that which it seems further desirable to know, the second principal section, the *New Organon*, furnishes the tools and means for further thought and shows us how to find and to wander with certainty in the ways of progress. This second part may be called Bacon's Logic. But this logic is a doctrine which not only teaches us how to think. It teaches us still more how to seek after new ideas, i. e.: it enlarges and develops the mind and thereby increases and multiplies human science and power

in accordance with his views that we ought not to endeavour to compress the world into the narrow cell of our mind but rather to enlarge the mind in order that it may become more and more capable of receiving the great ALL. After the *New Organon* has pointed out the principal errors of the human mind together with the means of avoiding them, he shows us the path which man's spirit should take, namely: to collect experiences (natural history, or the description of nature); to explain these experiences (natural science, *Philosophia prima*, or primary philosophy) and to make out of the results obtained hereby new discoveries and thus enlarge the powers of man (*Philosophia secunda*, or secondary philosophy).

The third principal section of Science, viz. Natural History, endeavours to collect as many experiences based on facts as possible. And it is at this point that Bacon again and again complains that he, unaided, can do but too little. The *History of the Winds*, the *History of Life and Death* and the *History of Dense and Rare* are, as we have already seen, completed. All three are written in Latin, like *De Augmentis Scientiarum* and the *Organon*. A large number of great tables show us how many things Bacon planned in addition to these and how exhaustive such a natural history should be according to his views. The whole of the experimental and mechanical arts belong to this section; nothing lay too remote for his giant-mind; nothing seemed to him so unimportant that it might be neglected. He wanted a History of the Heavenly Bodies, a History of Meteors, a Geology, a History of the Elements, but, together with these, he wished for Histories of the Arts of Cooking, of Baking, of Viniculture, of Gardening, a History of the Chase, one on Sports, etc. He classes all these under Natural History. His *Wood of Woods* (*Sylva Sylvarum*) which Rawley published soon after its author's death, contains 1000 aphorisms affecting all branches of Natural Science. The *New Atlantis*, the fragment of the description of a happy future state of society, handled in novellistic-feuilletonic style, was appended thereto. The *Wood of Woods* and the *New Atlantis* are both in English.—These are the grand fragments of the *Great Instauration of Sciences* which are found in Bacon's works.

Bacon's doctrine is not a system, but rather an emancipation from all system. It is a philosophy superior to all philosophy, a sign-post, a light-house.—Bacon's name has been very differently treated in the course of these three centuries and among the various races. Nevertheless, whether idolised, whether treated with indifference, forgetfulness or abuse, his doctrine has always been the guiding star to true science and such will it ever remain.

Bacon intended to interpolate his political and moral writings between the first and second parts of his great work as an intermediate volume. This volume would have contained three works that appeared

at different times, viz: *The Historie of King Henry the Seventh*, *The Wisdom of the Ancients* and the *Essays*.

*The Historie of King Henry the Seventh* was the first work that Bacon wrote after his fall. He dedicated it to Charles, then Prince of Wales. As Bacon was in banishment and, therefore, far from all sources of reference, certain omissions were unavoidable. This notwithstanding, the work is to the present day the basis of all subsequent histories of Henry VII. The work appeared in English and was translated into Latin later on.

*The Wisdom of the Ancients (De Sapientia Veterum)* relates in Latin 31 Greco-Roman myths and then the indications given, which are mostly of Bacon's own invention, often cause us to accept the very boldest of them as perfectly natural and as matters of course. The superscriptions alone give us a fore-taste as to what is to follow; for instance: *Typhon, or the Rebel; Proteus, or Matter; Cupid, or the Atom; Proserpina, or the Spirit; The Syrens, or the Pleasures*. Three of the parables are transferred, almost verbatim, to the *De Augmentis Scientiarum*, namely to that part of the Encyclopedia where poesy is explained to be the second principal section of science (history of the imagination), thus: *Pan, or Nature; Perscus, or War; Dionysus, or Desire*. We have, moreover, already become acquainted with the parables of *Proteus* and *Proserpina*.

Bacon's *Essays* constitute the work that lies nearest to the hearts of Bacon's contemporaries and of the England of the present day. They were written in English and appeared, translated into Latin, about 1638. Originally (in 1597) there were but 10 of them. In the 2<sup>nd</sup> edition (1612) Bacon had increased them to 40 and in the 3<sup>rd</sup> edition (1625) to 58. The 1<sup>st</sup> edition contained, in addition to the 10 short *Essays*, a fragment concerning the *Colours of Good and Evil* and 12 short *Meditationes Sacrae (Religious Meditations)* written in Latin. It is an elegant little volume. The *Essays* are tiny pearls of literature of which every Englishman has the fullest right to be proud. Bacon issued (in 1625) two other small collections which, although short, furnish most striking evidence of his manysidedness. One of these, *Translation of certaine Psalmes into English verse*, is the translation of seven *Psalmes* into rhymed verse; the other consists of about 300 *Apophthegms* (Anecdotes) which are told in classical style. As to the literary value of the psalm-translations, opinions differ very greatly. Only two points need be mentioned in connexion therewith. The poems (psalms) are rhymed throughout and in no more than seven translations not less than five different forms of strophe are employed. These two facts suffice to convince every expert that the man who, in the idle hours of an illness at the age of 64, knew how to handle

verse and rhyme with such facility had, in earlier years, forged more verse than is contained in the 14 volumes of his Complete-Edition.

The short *Sir Francis Bacon his Apologic, in certaine imputations concerning the late Earle of Essex*, which appeared in 1604, has still to be mentioned.

All else that is printed in his collected works consists of writings that appeared for the first time after the death of Bacon, a portion thereof did not even appear for the first time until the 19<sup>th</sup> century. These are partly works preparatory to the first and second parts of the *Great Instauration of Sciences*, partly portions, either finished or in draft, of the *Natural History*, partly historical sketches, and partly juristical works. From the natural-historical series the treatises concerning the *Magnet, Light, Ebb and Flood*, and the *History of Dense and Rare*; and, of the historical works, the *Essays* relating to *Julius Caesar, Queen Elizabeth*, and the beginning of a *History of King Henry the Eighth* may be mentioned.

These are, in their main features, the titles and the characteristics of the writings which bear the name of Francis Bacon.

If we examine into the periods at which they were respectively written the following exceedingly peculiar fact strikes us. Until Bacon was in his 46<sup>th</sup> year he held no real office and thus had much, very much free time at his command. As is evident from all that we and others know of and about him, he was a man who was never idle, one who know how to turn his time to good account. And in all these 46 years nothing of his appeared in print except the little, thin volume of *Essays* in 1597 (when Bacon was 36 years old!), the *Apologic concerning Essex* (only 20 pages long) in 1604 and, in the same year, the *Advancement of Learning*, as the first edition of the Encyclopedy (which contained 220 pages and was dedicated to the king), was called.

During the very busy fourteen years of his official life (1607—1621) he published *The Wisdom of the Ancients* (in 1609), the enlarged *Essays* (in 1612), and, after revising it twelve times with his own hand, the *New Organon* (in 1620).

This notwithstanding, during the last five years of his life (1622 to 1626), and in spite of being repeatedly troubled by illness, the world was enriched by *The Historic of King Henry the Seventh, The History of the Winds, The History of Life and Death, De Augmentis Scientiarum* (being the 2<sup>nd</sup> edition, enlarged to the double and reduced into Latin, of that which had appeared in 1604 as *The Advancement of Learning*), the 3<sup>rd</sup> edition of the *Essays* (now increased to 58 in number), the *Psalms* and the *Anecdotes*. A year after his death the great *Natural History*, entitled *Wood of Woods (Sylva Sylvarum)*, appeared

with the *New Atlantis* (*Nova Atlantis*), a short fragment, as appendix thereto.

A question is thus involuntarily forced upon us, namely: What had the man who, in his riper years, and on the threshold of old age, commanded such a mass of mental power, diligence and creative force, done in the many unemployed hours at his disposal up to his fourtieth year?

And the answer thereto must run: He had written both without disclosing a name and also under a false one.

### 3. THE ANONYMOUS AND PSEUDONIMIC WRITINGS OF FRANCIS BACON.

In the 1<sup>st</sup> and 2<sup>nd</sup> Volumes of James Spedding's seven-volumed work *The Letters and the Life of Francis Bacon*, i. e. in the 8<sup>th</sup> and 9<sup>th</sup> Volumes of the Complete Edition of Bacon, are found printed the following writings, which originally appeared anonymously or pseudonymically and which, according to Spedding and in the opinion of all other investigators, are recognised as having undoubtedly emanated from the pen of Francis Bacon. Whoever has read much of Bacon recognises them at once by their style.

1584. A letter drafted for ANTHONY BACON.

1584 or 1585. A long ten-sided letter containing political advice to the Queen. ANONYMOUS. This letter was long regarded as emanating from Lord BURGHLEY.

1589. Advice concerning the disputed questions in the English Church. ANONYMOUS.

1589 or 1590. A letter to Monsieur Critoy, Secretary of France, written for the English Secretary of State, Sir Francis WALSHINGHAM and signed by the latter.

1592. The play *A Conference of Pleasure*, known under the title of *My Lord of Essex his device*.

1592. Notes concerning a pamphlet. ANONYMOUS.

About 1593. Draft of a letter for ANTHONY BACON.

1594. A true report of the detestable treason intended by Dr. Roderigo Lopez. ANONYMOUS.

1595. A second play, purporting to be by the EARL OF ESSEX but in reality by Bacon.

And in the following years:

Three long letters with advice about travels addressed to the Earl of Rutland, a young cousin of the Earl of Essex. Drawn up by Bacon and signed by ESSEX.



A similar letter relating to studies addressed to Sir Foulke Greville, a young relative of the Earl of Essex. Drawn up by Bacon and signed by ESSEX.

The Proceedings of the Earl of Essex, Fragment. ANONYMOUS. Bacon had written this at the wish of the Queen.

A letter from ESSEX to Bacon, drawn up by Bacon.

A letter from ESSEX to the Queen, drawn up by Bacon.

Ideas for a letter that ESSEX was to write to the Queen. The author was Bacon.

A letter to Essex purporting to emanate from ANTHONY Bacon. Drawn up by Francis Bacon.

A letter to Anthony Bacon purporting to emanate from ESSEX. Drawn up by Francis.

How such pseudonymic and anonymous works were brought about is clearly explained by two letters. In March of 1603 Bacon wrote to the Earl of Northumberland: *If I may be of use to your Lordship, by my head, tongue, pen, means, or friends, I humbly pray you to hold me your own.* (X, 58.) And soon afterwards, shortly before the new king, James, arrived from Scotland, Bacon wrote again to the Earl of Northumberland and sent him the draft of a proclamation to be used in the king's name on his entry into England. B. X, 67: *For which purpose I have conceived a draught, it being a thing familiar in my Mistress' times to have my pen used in public writings of satisfaction . . . I would desire you to withdraw my name, and only signify that you gave some heads of direction of such a matter to one of whose style and pen you had some opinion.* Thereupon follows the complete draft of the proclamation, of course without any hints from the Earl, and emanating from A to Z from Bacon's brain and pen.

Moreover, Spedding says with regard to the position towards the Earl of Essex, see Vol. VIII, p. 119: *As Essex aspired to distinction in many other ways, so Bacon studied in many other ways to help him.*

The most striking among the above-mentioned writings are the devices of my Lord of Essex.

On the 17<sup>th</sup> November 1592 Essex had invited Queen Elizabeth and the Court to celebrate her birth-day at his palace, York-House, which had once been the residence of Sir Nicholas Bacon and was the birthplace of Francis. The play bore as title *A Conference of Pleasure*, and, inasmuch as nobody seriously enquired after such secondary matters as the names of poets, it was tersely called *My Lord of Essex his device*. Fragments thereof are contained in Vol. VIII, p. p. 119—143. One of these fragments is headed *Praise of Knowledge*. Here are a few crumbs from it: *A man is but what he knoweth. Is not knowledge*



*a true and only natural pleasure, whereof there is no satiety? Then again, a witty comparison between scholastic philosophy and alchemy: The one never faileth to multiply words, and the other ever faileth to multiply gold.* Verses are also hidden among the prose, such as:

*How many things are there which we imagine not!*

This is a complete Alexandrine-line and also one that seems to come direct from the soul of Prince Hamlet (Act I, 5).

Two more verse-lines:

*Are we the richer by one poor invention?*

*The sovereignty of man lieth hid in knowledge.*

The second Essex-play was performed three years later, namely on the 17<sup>th</sup> November 1595, under exactly similar circumstances. The characters are: an old *Hermit*, a *Statesman*, a *Soldier* and a *Squire* (Vol. VIII, p. p. 374—386). One passage in the play was cut out presumably at Essex's request on account of his jealousy against Raleigh, the bold seaman, but it has been preserved on a special sheet of manuscript. The esquire introduces a young West-Indian prince and his guide. The prince was born blind. He comes because a prophecy runs to the effect that he will gain the light of his eyes in the vicinity of the Queen of England. The prophecy is in sonnet-form and exactly in the rhyming style of a Shakespeare-Sonnet. It also possesses the same beauty. The guide of the blind prince says:

Vol. VIII, pp. 388, 389.

*Scated between the Old World and the New,  
A land there is no other land may touch,  
Where reigns a Queen in peace and honour true;  
Stories and fables do describe no such.  
Never did Atlas such a burden bear,  
As she, in holding up the world opprest;  
Supplying with her virtue every where  
Weakness of friends, errors of servants best.  
No nation breeds a warmer blood for war,  
And yet she calms them by her majesty:  
No age hath ever wits refined so far,  
And yet she calms them by her policy:  
To her thy son must make his sacrifice  
If he will have the morning of his eyes.*

The lad hands in his presents and gains his sight.

And, again, we find in the continuation of the speech of the prince's *Attendant* the following hidden-verse:

Vol. VIII, p. 389.

*Lovers are charged to aspire too high:  
It is as the poor dove, which when her eyes  
Are sealed still mounteth up into the air.  
They are charged with descending too low:  
It is as the poor mole, which seeing not  
The clearness of the air diveth into  
The darkness of the earth.*

The Queen on the same day granted to Francis Bacon at the request of the Earl of Essex the use of the country-seat, Twickenham-Park, for 21 years. Whether she knew that Bacon was a party to the play (and to what a great extent) has not yet been discovered.

But Bacon's plays were not performed in York-House only. They were also produced in Gray's Inn. The merry little world of letters devoted itself with special affection to theatrical performances and masks during the Christmas-Holidays—the Twelve-Nights. For instance, soon after the Christmas-Day of 1586 a tragedy, *The Misfortune of Arthur*, was performed in the great banquetting hall and in the Queen's presence. It purported to have been versified by eight gentlemen, of whom Francis Bacon was one. It is said that he invented the dumb-shows. Now, the verse is so exactly in Baconian diction that the greater part, if not the whole play, is clearly due to his authorship.

Furthermore, a masque that lasted twelve days was held in 1594. A chivalric prince of masques, Prince Purpoole, made his entry into Gray's Inn after the fashion of a Carnival-prince where he held his court during the whole of the Christmas-Holidays. Special laws were made and a Chapter on Orders and so forth was drawn up. The addresses of six Counsellors and the reply of the prince thereto were all drawn up by Bacon; the description of all the festivities is contained in Vol. VIII, pp. 326—342. On one evening they performed *A Comedy of Errors*—like to *Plautus his Menecmus* and this was given by the players. Here we find the title of one of the dramas, which has subsequently the name *Shakespeare* written on its forehead, we find, furthermore, the actors of a public troupe connected for the first time directly with the name of Francis Bacon, the arranger of the festivities and the principal poet of the whole masque-time.

Bacon was also actively engaged with such-like matters at other times. Under date of 15<sup>th</sup> October 1596 he begged the Earl of Shrewsbury, by letter, to borrow a horse and armour for some public shew. In another (undated) letter he invited his uncle, Lord Burghley, to a play or masque that was doubtless especially brilliant as all four London Inns-of-Court had combined for one common object. (See Vol. IX, p. 370, for both letters.)

But his puritanically-minded mother, Lady Ann Bacon, was not at all favorably disposed towards this sort of thing. On December 5<sup>th</sup> 1594 she wrote to her son Anthony: *I trust they will not mum nor mask nor sinfully revel at Gray's Inn.* Francis was just then busy with his Prince Purpoole and the *Comedy of Errors*! Earlier than this, on the 24<sup>th</sup> May 1592, she had written to Anthony from Gorhambury: *I verily think your brother's weak stomach to digest hath been much caused and confirmed by untimely going to bed, and then musing I know not what, when he should sleep.* (See Vol. VIII, p. 326 and Dixon's *Personal history of Bacon*, p. 32.) Thus we see that Bacon was a *concealed poet* even towards his own mother.

But not only plays, or masks, flow from the pen of the skilled linguist. At Vol. X, p. 149 he himself says: *Her Majesty had a purpose to dine at my lodge at Twickenham Park, at which time I had (though I profess not to be a poet) prepared a sonnet.* The words in brackets have an absolute double-meaning. If a comma-rest is put behind the word *profess* it would run *Though I profess, not to be a poet* (meaning that he claims that he is no poet). But if the comma-pause is made after *not* it would read *Though I profess not, to be a poet* (meaning that though he does not claim to be a poet he may be one nevertheless).\*)

Moreover, later on, after his fortieth year, he in a letter distinctly admits himself to be a *concealed poet*. King James was a friend to the drama and to the poetic art. In 1603 Bacon's friend, the lawyer and poet Davys, who soon afterwards became Attorney-General in Ireland, travelled a portion of the way in order meet the new ruler. Bacon, in a letter to Davys, begs that he will recommend him to the king. (See Vol. X, p. 65.) And the last sentence of this short letter, which was to have such an important influence on Bacon's future, runs:

*So desiring you to be good to concealed poets, I continue,  
Your very assured*

*Fr. Bacon.*

#### 4. THE GREAT ANONYMUS BETWEEN 1591 AND 1598.

Until the year 1580 one can hardly speak of such a matter as an English popular (folks-) stage. But in the decade of 1580 to 1590 there appeared a stately number of plays by means of which the

\*) *I profess not* stands in olden times and in poetical style often in place of *I do not profess*.

English stage quickly reached a high status. The public was not curious to ascertain whence they emanated. There were no play-bills. Playwrights were not yet applauded. The play could also not be named after a lord, i. e. after somebody who had invited and who bore the expense of the performance, because each person had paid for himself at the doors. In short, the plays that filled the theatres and delighted the English public were anonymous in the fullest sense of the word.

It appears from various reliable sources that a portion of these dramas came on to the stage before 1585; but to us they only take tangible form from the time when they appear as printed books, and such appearance in print frequently occurs from one to five or more years after the first performance. And even in this book-form the dramas appear without the authors name. Thus, there appeared:

- in 1591. *The troublesome Raigne of King Iohn.*
- „ 1594. *A Pleasant Conceited Historie, called The taming of a Shrew.*
- „ 1594. *The famous Victories of Henry the Fifth.*
- „ 1594. *The first Part of the Contention betwixt the two famous houses of Yorke and Lancaster, with the death of the good Duke Humphrey.* (The contents corresponds with the 2<sup>nd</sup> Part of Shakespeare's *History of Henry VI.*)
- „ 1594. *The True Tragedie of Richard the third.*
- „ 1595. *Menaecmi — The Comedie of Errors.*
- „ 1595. *The true Tragedie of Richard Duke of Yorke, and the Death of the good King Henrie the Sixt.* (The matter corresponds with the 3<sup>rd</sup> Part of the *Shakespearean History of Henry VI.*)
- „ 1597. *An excellent conceited Tragedie of Romeo and Juliet.*
- „ 1597. *The Tragedie of King Richard the second.*
- „ 1598. *The History of Henrie the Fourth.*

Although some of these stage-histories may sound very different to the poems having the same names and aims which are found in the Folio-Edition of 1623 and although a part of the world of letters has considerable doubts as to whether the pieces emanate from the same poet to whom we are indebted for the Folio-Edition, there is yet one play thereunder which, in this first edition, varies so little from that of the 1623-Edition that it must, without any doubt whatsoever, be called the self-same poem. The title-page thereof is as follows:

AN  
E X C E L L E N T

conceited Tragedie

of

Romeo and Iuliet.

As it hath been often (with great applause)  
plaid publicquely, by the right Honourable the L. of Hunsdon  
his Servants.

LONDON

Printed by Iohn Danter.

1597.

But as to who was the anonymous poet of this tragedy and of the just-before-mentioned comedies and histories, certain inferences are forced upon us by the following fact.

There lies in the Library of the British Museum in London a bundle of large manuscript-sheets, partly written by an amanuensis, but, for the greater part, in Bacon's own handwriting. It is a *Promus of Formularies and Elegancies*, a sort of gigantic memorandum-book. Spedding describes it and gives a short extract therefrom in Vol. VII, pp. 189—211. The Play-Sheet (see Hamlet) is also contained therein. An English investigatrix, Mrs Henry Pott, has deciphered all the notes — they number 1655 — and published them in 1883 in book-form. One of the weightiest results of this labour is shown on sheet 111. It is proved that this sheet was written about Christmas 1594 and entirely in Bacon's own handwriting. One side of it bears the endorsement *Formularies and Elegancies* and the other is covered with words and sentences which point, almost without exception, to *Romeo and Iuliet*.

Which is the older, the tragedy or the notes? In the one case the notes would only be extracts or reminiscences, in the other event the notes are work preparatory to the tragedy.

The notes (made in 1594) are three years older than the first publication (1597). They cannot, therefore, be extracts from the printed book. There would still remain the possibility of assuming that the piece itself is older than the notes and that it appeared on the stage three years before publication. In such event Bacon may have written down reminiscences from memory after seeing the performance. Well, the notes in question are quoted, together with the corresponding passages in the tragedy. Would such an intellectual mind as that of Bacon, on coming out of from the performance of such a poem as *Romco and Juliet*, write down such notes as *The Cocke, The Larke, Bon iour, Bridegroomc* when he reached home? Every body who reads the following lines without prejudice must admit that the sheet of the year 1594 is nothing else than a preparatory work for the tragedy which appeared in print in 1597.

The sheet begins with such notes as *Good morrow, Good swocar, Bon iour*, in English, French and Latin. Reciprocal greetings were very unusual in England before 1600. Bacon had learnt to appreciate them in France. How now? was the ordinary way of beginning a conversation. Bacon, therefore, first tried to find out some well-sounding English forms of salutation.

Promus III. *Good morrow.*

*Good swocar.*

*Good travailc.*

*Good matcns.*

*Good betimes, bonum mane.*

*Romco and Juliet.* Act I, sc. 1. *Good morrow, Cousin.*

*R. & J.* Act II, sc. 3. *Good morrow, Father.*

*R. & J.* Act II, sc. 4. *Good morrow to you both.*

Pr. III. *Bon iour, Bon iour, Bridegroomc. —*

*R. & J.* Act II, sc. 4. *Signior Romco, Bon iour.*

Pr. III. *Good day to me and good morrow to you —*

*R. & J.* Act I, sc. 1. *Benvolio. Good morrow, Cousin.*

*Romco. Is the day so young?*

— That which is still morning to the one, seems to the other, who has risen earlier, to be full day.

Pr. III. *I have not said all my prayers till I have bid you good-morrow.*



R. & J. Act II, sc. 2.

*That I shall say good night, till it be morrow.*

Pr. 111. *Late rysinge — fyndinge a-bedde.  
Early risinge — sumons to rise.*

R. & J. Act IV, sc. 5. The nurse finds Juliet in bed:

*Mistris, what Mistris? Juliet? Fast I warrant her she.  
Why Lambe, why Lady, sic you sluggabed,  
Why Love I say? Madam, sweate heart: why Bride?*

Pr. 111. *Surge puer—mane surgere.* (Arise, boy—arise early.)

R. & J. Act I, sc. 1. *So early walking did I see your Sonne.*

R. & J. Act I, sc. 1. *Many a morning hath he there beene seene,  
With teares augmenting the fresh mornings dew.*

Pr. 111. *romē.* (Clearly the name of the Hero of the tragedy: Romeo. N. B. Another, investigator, Dr. Eduard Engel, asserts that this passage in the manuscript is to be construed otherwise. But, even if one admits without discussion that he is in the right, do not the dozens of strikingly similar words, phrases and thoughts between the notes of Bacon and the tragedy remain as pertinent as ever?)

Pr. 111. *Qui a bon voisin a bon matin. Lodged next.*  
(He who has a good neighbour has a good morrow.)

R. & J. Act II, sc. 3. *Care keepes his watch in every old mans eye,  
And where Care lodges, sleepe will never lye.*

Pr. 111. *Falsa quid est somnus gelidae nisi mortis imago.*  
(What then is sleep, except a false image of the ice cold death?)

R. & J. Act IV, sc. 1. The monk hands Juliet the little flask containing the sleeping-draught. He explains the effects of it in detail and ends with the words:

*Each part depriv'd of supple government,  
Shall stiffe and starke, and cold appeare like death,  
And in this borrowed likeness of shrunk death,  
Thou shalt continue two and forty houres,  
And then awake, as from a pleasant sleepe.*

— Here and there the word *sleepe*, here *image*, *false picture*, there *borrowed likeness*, here *cold icelike death*, there *stiffe and starke*, and *cold appeare like death*.

Pr. 111. *Albada.* (Matutinal music.)

R. & J. Act IV, sc. 4. 'tis day.  
*Play Musicke.*  
*The Countie will be here with Musicke straight.*

Pr. 111. *Golden sleepe.*

R. & J. Act II, sc. 3.  
*But where unbrused youth with unstuff braine*  
*Doth couch his lims, there golden sleepe doth raigne.*

Pr. 111. *The wings of ye morning.*

R. & J. Act III, sc. 2. *The wings of night.*

Pr. 111. *The Cocke.*

R. & J. Act IV, sc. 4. *The second Cocke hath Crow'd.*

Pr. 111. *The Larke.*

R. & J. Act III, sc. 5.  
*It was the Larke the Herauld of the Morn.*

Pr. 111. *A bedd — rose you — owt bed.*

R. & J. Act IV, sc. 1.  
*To rowse thee from thy bed.*

Pr. 111. *Uprouse. You are up.*

R. & J.  
*Thou art aroused.*

Pr. 111. *I doe as birds doe for I fly out of my feathers.*  
 — In *Romco and Juliet* the idea of earliness is also most closely bound up with the idea of birds, thus: *Nightingale, Larke, Cocke.*

Pr. 111. *I pray God your early rising does you no hurt.*

R. & J. Act IV, sc. 4.  
*Get you to bed, faith youle be sicke to morrow*  
*For this nights watching.*

Pr. 111. *Amen.*

R. & J. Act II, sc. 6. *Amen, amen!*

Pr. 111. *You have an alarm in yr head.*

R. & J. Act II, sc. 3.

*Young Sonne, it argues a distempered head.*

Pr. 111. *Block heads and clock heads.*

R. & J. Act IV, sc. 4.

*Thou shalt be a loggerhead.*

Pr. 111. *Good night.*

R. & J. Act II, sc. 2. *Good night.*

R. & J. Act II, sc. 2. *Goodnight, goodnight.*

R. & J. Act II, sc. 2. *A thousand times goodnight.*

R. & J. Act II, sc. 2. *Juliet. Good night, good night.*

*Romco. Parting is such sweete sorrow,  
That I shall say good night, till it be  
morroꝝ.*

Pr. 111. *Well to forget.*

R. & J. Act II, sc. 2. *Juliet. I have forgot why I did call thee backe.  
Romco. Let me stand here till thou remember it.*

— Romeo takes advantage of Juliet's forgetfulness in order to lengthen his stay.

This, a few notes only excepted, shows the contents of sheet 111 of the *Promus*.

## 5. THE CESSATION OF ANONYMITY AND THE APPEARANCE OF THE POET-NAME 'WILLIAM SHAKESPEARE'.

The veil lying over the author of the anonymous plays had been somewhat raised here and there by about the year 1598. Rumours were flying about as to the authorship of a book which had great affinity to the dramas and there can be no doubt that Rumour was also busy with regard to the far more important question as to the authorship of the dramas themselves. But, inasmuch as the matter with which these rumours hung together was a very serious one, so serious indeed that it might possibly bring the author to the torture-chamber or even to the scaffold, it was imperatively necessary to invent a thicker veil, a more effective mask.

The tragedy of *King Richard the Second* aroused the displeasure of Queen Elizabeth in a very high degree, for political reasons. Whereas the veil of anonymity had sufficed for the tragedy in 1597 it now became necessary to veil it under the more protective mantle of pseudonymity. — And thus it appeared suddenly with the name of *William Shakespeare* and the year 1598 on the title-page.

The Essex-affair of the years 1598 to 1601 is what throws a pretty clear light on the literary occurrences. The Earl of Essex, the spoilt favorite of the aged queen, had become too self-willed both in act and speech. He had fallen into disfavour with Elizabeth and been appointed to the viceroyaltyship of unsettled Ireland. He entered upon his new appointment with reluctance. After a few small enterprises, he concluded a truce with the rebels and returned to England without leave. The queen refused to pardon him and he had to answer for his acts before a jury of his peers and learned lawyers. One of the charges against him was of a literary character.

The tragedy of *Richard the Second* had been performed since the year 1597, and probably still earlier, before the London public with much applause. The powerful Act IV, in which Richard is dethroned by his cousin Bolingbroke (afterwards Henry IV.) and the parliament, cut the queen to the heart. She thought she recognised Essex in the person of Henry Bolingbroke. And: *I am Richard, know you not that?* (*Dixon's Personal History of Lord Bacon. P. 111.*) She was strengthened in this opinion by another literary work. The same subject was treated of in a short historical work which appeared with the year 1599 on the title-page. The book, which bore no author's name, was dedicated to the Earl of Essex and this dedication was signed by a Dr. John Hayward. The queen caused this Hayward, a young lawyer, to be seized and thrown into the Tower. Then she sent for him among her counsellors who was most skilled in literary matters; she summoned Francis Bacon to her presence.

We have Bacon's own version of this, for in the year 1603 he saw himself compelled, owing to the unfavorable opinion in which he was held, to issue an *Apology concerning the Earl of Essex*. Herein he tells us how he had ever and always given good advice and endeavoured, at a time when Essex would no longer listen thereto, to soften the queen's feelings towards the Earl. Let Bacon speak for himself! (X, pp. 149 and 150):

*About the same time I remember an answer of mine in a matter which had some affinity with my Lord's cause, which though it grew from me, went after about in others' names. For her Majesty being mightily incensed with that book which was dedicated to my Lord of Essex, being a story of the first year of King Henry the fourth, thinking*

*it a seditious prelude to put into the people's heads boldness and faction, said she had good opinion that there was treason in it, and asked me if I could not find any places in it that might be drawn within case of treason: whereto I answered: for treason surely I found none, but for felony very many. And when her Majesty hastily asked me wherein, I told her the author had committed very apparent theft, for he had taken most of the sentences of Cornelius Tacitus. and translated them into English, and put them into his text. And another time, when the Queen would not be persuaded that it was his writing whose name was to it, but that it had some more mischievous author, and said with great indignation that she would have him racked to produce his author, I replied, Nay Madam, he is a Doctor, never rack his person, but rack his stile; let him have pen, ink and paper, and help of books, and be enjoined to continue the story where it breaketh off, and I will undertake by collecting the stiles to judge whether he were the author or no.*

— Thus quoth Bacon.

We see herefrom in what a clever way he tried to pacify the feelings of the queen and at the same time to take all the point out of the matter. On each occasion he seems to agree with her and then to twist the question out of the dangerous, political to the more harmless, literary field. The author is a felon—he pilfers from Tacitus; the author must be raked—with paper and ink. It is also particularly noteworthy how thoroughly Bacon knew the book, so that he could at once advise upon it: Tacitus had been plundered. That the book referred to, which was thus veiled as *a story of the first year of King Henry the fourth*, treated of the dethronement of Richard II. is clear, for that was the principal occurrence of the first year of such reign. The author of this present work states that he is not in a position to say anything about the book referred to, inasmuch as he could not obtain a copy thereof. Whether much or little was borrowed from the Roman historian must, therefore, remain an open question, but that the tragedy of *Richard the Second*, which deals with the same subject, is full of Tacitus-thoughts has been proved by a modern investigator, Holmes, in his work *The Authorship of Shakespeare* (p. 252). It may be added parenthetically that Dr. Hayward subsequently filled a higher position under Bacon.

But the most important passage in Bacon's narration is that of the first sentence, wherein he mentions a *matter, which though it grew from me, went after about in others' names*. Had Bacon referred to the historical work only it would have sufficed to have said IN ANOTHER NAME. Naught else can be meant by the plural, *in others' names*, than Dr. John Hayward and William Shakespeare, the one pseudonym for the book and the other for the tragedy.

A confirmation of the rumours then current is found in another passage in the same writing. Essex had to answer for his acts on the 5<sup>th</sup> of June 1600 before the court. Bacon tells us verbatim (X, p. 153):

*And the Lords falling into distribution of our parts, it was allotted to me, that I should set forth some undutiful carriage of my Lord, in giving occasion and countenance to a seditious pamphlet, as it was termed, which was dedicated unto him, which was the book before-mentioned of King Henry the fourth. Whereupon I replied to that allotment, and said to their Lordships, that it was an old matter, and had no manner of coherence with the rest of the charge, being matters of Ireland, and therefore that I having been wronged by bruits before, this would expose me to them more; and it would be said I gave in evidence mine own tales. It was answered again with good shew, that because it was considered how I stood tied to my Lord of Essex, therefore that part was thought fittest for me which did him least hurt; for that whereas all the rest was matter of charge and accusation, this only was but matter of caveat and admonition.*

Let due note be taken of this desire to turn the question aside. The words *seditious pamphlet* are followed by *as it was termed*. Let the following expressions also receive due attention, namely: *an old matter*, and *no manner of coherence* and, finally, the repetition of the confirmation of the fact of currents *bruits* (rumours) and the words *mine own tales* must be borne in mind. If it was solely a question of the Hayward-book the far more comprehensive word *tales* would scarcely have been used for it has a much more poetical colouring and may cover fables, fairy-tales, poesy, narratives and dramas. In short, the rumours anent these *tales* were very wide-spread and persistent. In November 1599, already, Bacon wrote in a letter to the queen (X, p. 160): *Envy beating so strongly upon me, and My life hath been threatened, and my name libelled, which I count an honour.*

In the charges against Essex of 5<sup>th</sup> June 1600 Bacon was, nevertheless, persuaded or compelled to take upon himself the rôle of literary prosecutor. He conducted it with great skill and with all possible mildness.

But, ever again, in the repeated conferences with the queen, as in undertaking this painful official duty, the tragedy of *Richard the Second*, which affects the feelings in a far more spell-bound and exciting manner, seems to flash through.

And that it is this tragedy which plays the principal part, in contradistinction to its far more harmless Hayward-sister, is shown to us in *A Declaration touching the Treasons of the Late Earl and his complices* which Bacon was obliged to write in 1601 by order of the queen. Essex, avoiding for a long while the advice of his friend Bacon, had



allowed himself to be carried away into a rebellious state-stroke. On Sunday morning, the 8th February 1601, he went through the streets of London with several hundred noblemen and stirred the people up against the queen. The uprising was nipped in the bud and a few weeks afterwards Essex paid for his rashness with his life. Now, on the afternoon before this rising, the friends of Essex had insisted on the performance of *Richard the Second* in the theatre. Bacon relates in the just-quoted writing (X, pp. 289 and 290), in bringing forward the charges against Sir Gillie Merricke, one of the participants therein: *That the afternoon before the rebellion, Merricke, with a great company of others that afterwards were all in the action, had procured to be played before them the play of deposing King Richard II. Neither was it casual, but a play bespoken by Merricke. And not so only, but when it was told him by one of the players, that the play was old, and they should have loss in playing it because few would come to it: there were forty shillings extraordinary given to play it, and so thereupon played it was. So earnest he was to satisfy his eyes with the sight of that tragedy, which he thought soon after his Lord should bring from the stage to the state, but that God turned it upon their own heads.*

Thus was Merricke attacked in Bacon's exposition of the charge, whereas the players were excused, the play described as *old* and perfectly innocent, and the author thereof passed over in silence.

But, just as the friends of Essex' youth, his blood-relations and his brother-in-law Rich, had to sit in court and to give their verdict for life or death, so had Bacon, who had been his former friend, literary adviser and helper, compelled thereto by the force of circumstances, to appear as one of the prosecuting-counsel at the table.

Now, if he whose name appeared on the title-page of the *story*, which was certainly only read by hundreds, was cast into the Tower, why should not the same fate befall him whose name was printed on the *Tragedie* which was seen by thousands and which was used by the Essex-followers as the direct means of inciting the populace? The *Story* only played a rôle in the more harmless trial of the 5th of June 1600, while the *Tragedie* was closely interwoven with the trial for life and death of the 19th of February 1601. Dr. Hayward barely escaped torture, Merricke was punished with death — but not one single word was said during the whole of the trial about a William Shakespeare!

The name William Shakespeare does not appear even once in any of the numerous works or in one of the hundreds of letters of Francis Bacon. Now, it is certainly in this suppression of the name and in the evident immunity from punishment of the tragedy-poet that a key for the strictness of the continued secrecy is to be sought for. At this moment we can only deal with inferences. Had, for instance,

Francis Bacon confessed to the queen and she, in turn, suppressed the literary part of the enquiry? Had he confided in his cousin Cecil Burghley (there is a veiled letter in Vol. X, pp. 2 and 3) and had the latter screened his near relative? Or had one actually searched after the player who, according to the title-page of 1598, might be assumed to be the author of the tragedy, and had this player taken flight to Scotland or to Germany — where English comedians sojourned much in the 17<sup>th</sup> Century —? All these queries are but based on suppositions in respect of which English libraries and collections of autographs may possibly yet furnish us with solutions, but will scarcely ever succeed in providing us with a complete elucidation of the whole matter, for it is just as possible that all documents relating to this matter of the tragedy were subsequently removed from the state-files. Bacon relates in his *Historie of King Henry the Seventh* (VI, 38) that soon after this king ascended to the throne all the documents which tended to taint the formerly exiled Henry Richmond and actual King of England were *defaced, cancelled and taken off the file*, that is to say, they were totally destroyed. One may well imagine that if anything similar, affecting a William Shakespeare-affair, existed on the court-files of Queen Elizabeth, the Lord Chancellor Francis Bacon, whose friend and protector was King James the First, would be able to find means to eradicate every trace of unpleasant recollections, even down to the smallest stroke of the pen.

Let us return from these suppositions to the field of substantial facts!

It was not only the tragedy of *Richard the Second* which appeared in 1598 under the name of *William Shakespeare*. There appeared in the same year a new comedy, *Love's Labour's lost* and, moreover, a kind of modern literary history which described no less than twelve comedies and tragedies which had previously appeared anonymously as emanating from the pen of *William Shakespeare*. These were: *Two Gentlemen of Verona*, *The Comedy of Errors*, *Love's Labour's lost*, *Love's Labour's won* (?), *A Midsummer Night's Dream*, *The Merchant of Venice*, *Richard II.*, *Richard III.*, *Henry IV.*, *King John*, *Titus Andronicus*, *Romeo and Juliet* and the work, moreover, mentions *Venus and Adonis*, *Lucrece* and *Manuscript-Sonnets*. As author of this book of literary history stands the name of *Francis Meres* while the title of the book is *Palladis Tamia* (the Handmaid of Science) a title invented quite in Bacon's way of thinking, which latter describes a good repute as the *Handmaid of Virtue* and calls note-books *Handmaids*.

But, in the year 1600 there appeared no less than six new books with the name *William Shakespeare* on the frontispiece. These were: *Much Ado about Nothing*, *The Second Part of King Henry the Fourth*, two editions of

*The Merchant of Venice*, and two editions of *A Midsummer Night's Dream*. The poet-name which had kept itself entirely concealed from the world until 1598 stepped suddenly into the front rank of literature with a hastiness which, when taken in connexion with the political occurrences of the years 1598 to 1601, presents itself in a most peculiar light. No less than nine books appeared in the course of from two to three years and these were intended to proclaim to the world the name of a dramatic poet, one *William Shakespeare*, while Francis Bacon was, at the self-same time, being harrassed in respect of literary-political rumours and forced into the tragical position of being compelled to condemn to death a man with whom he had once been on close terms of friendship.

## 6. SHAKESPEARE OR SHAKSPERE?

The name *William Shakespeare* was not altogether new in the field of literature. As early as 1593 a little book had appeared which told in skilful, flowing verse the history of *Venus and Adonis*. There appeared in 1594 a second, somewhat longer narrative, *Lucrece*, in verse. Neither of the two books bore a poet-name on the title-page; both were dedicated to the Earl of Southampton and both contained a short preface bearing the signature *William Shakespeare*. But, after what we have gathered from the preceding sections, such a dedicatory signature in an English book had not much importance about the year 1600. Just as little as the History of the Dethronement of Richard the Second emanated from Dr. Hayward's brain, just so little did *Venus and Adonis* and *Lucrece* emanate from the cranium of a man who had received the name of William Shakespeare at the baptismal font.

The young Earl of Southampton was numbered with Essex among the circle of young noblemen who were recognised as lovers and regular frequenters of the theatre and with whom Anthony and Francis Bacon had associated themselves. Tradition has it that Southampton contributed £ 1000 for the building of a public theatre. The company of players and also the poet whose dramas were best represented by this company must all have been thankful to the art-loving donor. The poet wrote a book which the player was required to dedicate to the Earl. This served everybody's turn and it is in such wise that the dedications of *Venus and Adonis* and *Lucrece* probably arose. As internal evidence of the fact that the author of these poetical narratives could not have been a man who had only come a few years before from the distant country-town of Stratford-on-Avon to London, provided with very moderate school-education, and who had at first undertaken the lowest form of theatre-service, it will suffice to record

the fact that both these tales are told in extraordinarily skilful, faultless verse and that the language used therein is throughout that of the London court and free from every sign of provincial dialect. When further proofs are added to the above, such as that Venus philosophises just as much anent the effects and the number of the senses as we have already seen in Bacon, our inferences must necessarily increase more and more in the certainty of being justified.

Let us hear in what language of natural science this Venus makes love to her Adonis (Tauchnitz-Edition VII, p. 301):

*Had I no eyes but ears, my ears would love  
That inward beauty and invisible;  
Or were I deaf, thy outward parts would move  
Each part in me that were but sensible:  
    Though neither eyes nor ears, to hear or see,  
    Yet should I be in love by touching thee.  
Say that the sense of feeling were bereft me,  
And that I could not see, nor hear, nor touch,  
And nothing but the very smell were left me,  
Yet would my love to thee be still as much;  
    For from the still'tory of thy face excelling  
    Comes breath perfum'd, that breedeth love by smelling.  
But, O, what banquet wert thou to the taste,  
Being nurse and feeder of the other four! . . .*

In short, the name *William Shakespeare*, which had served for the dedications of the verses of *Venus and Adonis* and *Lucrece*, was looked up again four years later and printed on the title-pages of the dramas.

And in this fashion ended the namelessness of the great anonymity observed from 1591 to 1598 by the putting-forward of the pseudonym *William Shakespeare*! —

But who was the man thus put forward as mask?

He was born in the little country-town of Stratford-on-Avon in the county of Warwick and is entered in the baptismal-register of that place under date of 26<sup>th</sup> April 1564 as *Gulielmus filius Johannes (sic) Shakspeare (William, the son of John Shakspeare)*. Concerning his childhood, education and early youth we know nothing which can be proved from any existing source. But we do know from the evidence of exact church-entries that he, at the age of 18<sup>1</sup>/<sub>2</sub> years, married a country-lass aged 26, became the father of a daughter at 19 and the father of twins before his 21<sup>st</sup> birthday. His circumstances were unfavorable and the young father, presumed soon afterwards, left his family and went to London.

Tradition tells us that he minded the horses of the well-to-do theatre-goers during the performances and afterwards became a menial

of the theatre. Documentary evidence establishes the fact that in 1593 he was a member of the public theatrical company which was in the service or under the patronage of the Lord Chamberlain. One part which we know for a certainty to have been played by him was that of the *ghost* in *Hamlet*. Beginning with the year 1597, he repeatedly bought houses and land in Stratford-on-Avon, his native town, and sometimes stayed there for a while until, some years before his death, he finally settled down there as a well-to-do man. When this definite settlement in Stratford-on-Avon actually took place is a question on which the inferences vary between 1597 and 1613. Only one point is indubitably certain, and that is that he spent the last three years of his life, namely from 1613 to 1616 entirely in his native town. He had his will drawn up on the 25<sup>th</sup> March 1616 and signed it in three different places. He died on the 23<sup>rd</sup> April of the same year at the age of 52 and was buried in the parish church of Stratford-on-Avon.

Such was the career of the man whom the world has hitherto regarded as the author of the most learned and intellectual dramas of the whole earth. And this is all that can be gathered anent his personality from all known sources.

What he has left to the world in the shape of handwriting is confined to the three above-mentioned signatures to his will and to two other signatures to documents of little importance. Beyond these there is not one line, not one word, far less a letter, a verse, a sheet of manuscript, or a piece of dramatic writing of his extant. The most important fact connected with these five signatures is, that they, as well as the church-register-entries, all show the form *Shakspeare*, whereas the poet-name is regularly printed *Shakespeare* and now-and-then even *Shake-speare*; that is to say that, whereas the one name has the vowel-sounds *a* (as in way) and *e* (as in mere) the other has the vowel-sounds *æ* (as in hat) and *æ* (as in her); while the vowel-sounds are long in the one they are short in the other; whereas the one name is derived from SHAKE and SPEAR the other appears to owe its origin to JACQUES and PIERRE, thus:

SHAKESPEARE pronounced Shake-spear = lance-shaker.

SHAKSPERE pronounced Shakspr. = Jacques' Pierre, or Jack's Peter.

Nothing whatsoever is known as to whether or not the retired player had any literary intercourse either in Stratford or elsewhere, neither is it traceable in any known source that he had any exchange of letters with players, booksellers, poets or any London intellectual notabilities. He left neither library nor manuscripts behind him, but he did dispose of his *second best bedstead* in his will. One of his daughters,



Judith, signed a legal instrument with a hieroglyph — it can hardly be called a scrawl. — But the penmanship of the player William Shakspeare is not much better. Whereas the learned men and poets of that time were in the habit of writing their signatures in distinct, straight Roman characters, and whereas the signatures of Francis Bacon and Ben Jonson (as those of others) left nothing to be desired in respect of distinctness, all the five signatures of the player of Stratford-on-Avon give evidence of childish, helpless scratch-work. The letters are for the most part disconnected and imitations of printed letters in vogue at that period. How must one pity the poor compositor who would have had to set up one single sheet of copy from such a handwriting!

This was the MAN William Shakspeare. Everything else that is found in contemporary literature with reference to *William Sh.* is directed to the POET *William Shakespeare*.

But that this poet evidenced himself, not in printed form only, but also in handwriting, as *William Shakespeare*, is proved from the peculiar, but, unfortunately, only partially preserved manuscript which Spedding, the Editor of Bacon, found among papers in the possession of the Duke of Northumberland. It is that piece of manuscript in which is contained the complete version of *A Conference of Pleasure* which was performed in 1592 as *Mylord Essex his device*. On the cover stands an index of all that was once contained in the book, but the latter is no longer complete, for a large majority of the hinder pages has been removed. But this list of contents tells us that, in addition to the *Conference of Pleasure* and many incidental stories and essays which we know to have been written by Bacon, both *Richard II.* and *Richard III.* were contained therein. These manuscripts date from the years 1592 to 1597. The tragedy of *Richard II.* was, therefore, to have been found before it was printed, namely under a cover which contained indisputable Bacon-manuscripts, or, if we assume that the tragedy had already appeared in 1597, consequently before the manuscript-sheets were written, why was the tragedy not bought in book-form and placed in the book-case instead of being copied by a Bacon-copyist? But the point is not disposed of by a consideration of the tale-telling index of contents alone! The other, free side of the page is covered with all sorts of scribbings on the part of the copyist to whom Bacon had entrusted the work. We find Bacon's name several times thereunder in its more antiquated form of *Frauncis Bacon* and the name, *William Shakespeare*, seven or eight times written exactly as the poet-name is printed on the title-pages of the dramas.

This page is the only piece of paper out of the 16<sup>th</sup> and 17<sup>th</sup> centuries which shows the names of Bacon and Shakespeare in close juxtaposition. And this sheet is the beginning of a book which contained,



in addition to sundry other dramatic works of Bacon, the manuscripts of the tragedies of *Richard II.* and *Richard III!*

It is true that from 1598, or say 1600, the name *William Shakespeare* is printed on nearly every new work of the dramatic master but that does not prevent these poems from sounding to the ear, as they did before, as emanating from Francis Bacon's pen.

Four works appeared in the year 1600, but within the next following twenty years there only appears a total of five new books bearing the name *William Shakespeare* on the title-page. These were:

1602. *The Merry Wives of Windsor*,

1603. *Hamlet*,

1608. *King Lear* (which first appeared, anonymously, in 1605;  
both editions are of an older form),

1609. *Troilus and Cressida*

and 1609. *The Sonnets*.

The player William Shakspeare died in 1616 at Stratford-on-Avon. In 1622 the first edition of *William Shakespeare's Othello* appeared (like the others in quarto-form) and in 1623 the large Complete Folio-Edition with a number of entirely new, thoroughly revised and partly revised dramas. Only about one fourth of the 36 dramas show the earlier form as known in the quarto-editions.

## 7. THE ISSUE OF BOOKS OF THE BACON-SHAKESPEARE-PERIOD.

A tabulated illustration of the issue of books of the Bacon-Shakespeare-Period, from 1591 to 1627, is given on the interpolated two coloured sheet. Black denotes anonymous, blue those issued with Shakespeare on them, and red those bearing Bacon's name.

One glance at the illustration, which is made so clear by the various colours used, teaches us what a large number of the dramas which subsequently became so celebrated at first appeared anonymously. A number of them appeared twice, thrice and five times and still without a name on them. Several appeared after having been printed anonymously once or twice with the name Shakespeare. Nine dramas came to the light on their first appearance with the name Shakespeare thereon. Three others of the celebrated dramas appeared anonymously in their first issue at the same time. The first appearance of the name Shakespeare, as we see from the table, is that on the dedications of *Venus and Adonis* and *Lucrece*, in 1593 and 1594. Then the name enjoyed a rest until 1598 when the title-pages of the 2<sup>nd</sup> Edition of

*Richard the Second*, the 3<sup>rd</sup> Edition of *Richard the Third* and the 1<sup>st</sup> Edition of *Love's Labour's lost* brought the name Shakespeare into connexion with the drama. We see, therefore, that up to the year 1616 there appeared in all 21 editions of the dramas bearing the name William Shakespeare and 26 anonymous editions.

As is shown by the preponderance of the blank spaces, the appearance of dramas was totally suspended from the year 1605 onwards; the *Sonnets* and *Troilus and Cressida* went to press in 1609; what else appeared were only almost unaltered re-prints of the older pieces.

William Shakspeare, the player, died in 1616, far from London and without caring even by one single word for his literary property; he left nothing behind him.

Years passed by, and suddenly, in 1622, there appeared the tragedy of *Othello* and, in 1623, the Folio-Edition, with 36 dramas, followed.

Bacon's fall occurred in 1621. The many spaces marked with red of the years 1622 to 1627 show us lucidly with what diligence the learned sexagenarian must have worked. And in the same year with the Encyclopedy and the *History of Life and Death* came the great Shakespeare-Edition! The blue zig-zag-line denotes the death-year of the player (1616) the red one that of the sage. Years before the death of the former nothing whatever happened, whereas the years before Bacon's decease, notably those from 1622 to 1625, are probably the most brilliant in the literature of all the nations upon earth. The squares of the table show us these facts in the most penetrating manner.

The second table shows us the connexion between the issue of editions and Bacon's free time in a still more drastic fashion.

From 1591 to 1605 Bacon had much time at his disposal.

There appeared during these years:



















- 12 new, anonymous dramas,
- 9 new Shakespeare-books,
- 5 material improvements of dramas, and only
- 2 books with Bacon's name thereon.

From 1606 to 1621 Bacon was fully occupied with his official duties. The appearance of Shakespeare-dramas at once became halting. During 15 years only 2 new books bearing the name Shakespeare were issued!

Bacon, then freed from all official activity, devoted the years 1622 to 1626 entirely to science and literature; 5 new books appeared under his own name and also two materially revised and improved. And the appearance of Shakespeare-pieces began again simultaneously, namely: in 1622 *Othello* in quarto, in 1623 the Folio-Edition with 15 new and 12 materially altered dramas.

	1591	92	93	94	95	96	97	98	99	15
K. John	■									
Venus a. Adonis	■									
Taming	■				●					
Henry V.	■						●		◀	
2. Henry VI.	■									
Richard III.	■				◆		●			
Lucrece	■									
Errors	■									
3. Henry VI.	■									
Richard II.						◆				
Romeo							◆			
Essays										
Love's Labour										
1. Henry IV.								●		
Much Ado										
Dream										
Merchant										
2. Henry IV.										
Titus										

TA  
SHOWING ALL THE WORKS OF  
BACON-SHAKESPEARE  
viz. from

Black				show autho
Red				show name
Blue				show of S
			New book	
			New edit important	
			New edit material a	

Both the works of 1627 are  
The 36 dramas of the year 1623 are  
Moreover each sign denotes an II

*Richard the Second*, the 3<sup>rd</sup> Edition of *Richard the Third* and the 1<sup>st</sup> Edition of *Love's Labour's lost* brought the name Shakespeare into connexion with the drama. We see, therefore, that up to the year 1616 there appeared in all 21 editions of the dramas bearing the name William Shakespeare and 26 anonymous editions.

As is shown by the preponderance of the blank spaces, the appearance of dramas was totally suspended from the year 1605 onwards; the *Sonnets* and *Troilus and Cressida* went to press in 1609; what else appeared were only almost unaltered re-prints of the older pieces.

William Shakspeare, the player, died in 1616, far from London and without caring even by one single word for his literary property; he left nothing behind him.

Years passed by, and suddenly, in 1622, there appeared the tragedy of *Othello* and, in 1623, the Folio-Edition, with 36 dramas, followed.

Bacon's fall occurred in 1621. The many spaces marked with red of the years 1622 to 1627 show us lucidly with what diligence the learned sexagenarian must have worked. And in the same year with the Encyclopedy and the *History of Life and Death* came the great Shakespeare-Edition! The blue zig-zag-line denotes the death-year of the player (1616) the red one that of the sage. Years before the death of the former nothing whatever happened, whereas the years before Bacon's decease, notably those from 1622 to 1625, are probably the most brilliant in the literature of all the nations upon earth. The squares of the table show us these facts in the most penetrating manner.

The second table shows us the connexion between the issue of editions and Bacon's free time in a still more drastic fashion.

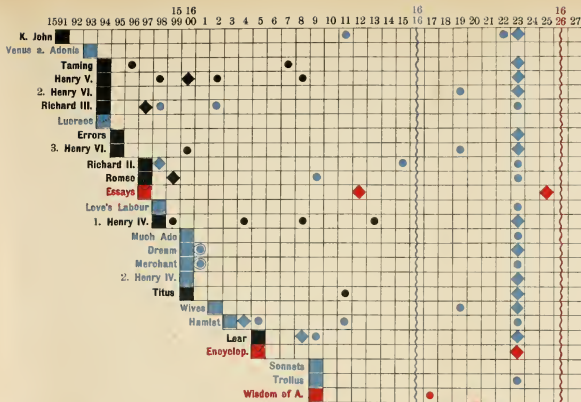
From 1591 to 1605 Bacon had much time at his disposal.

There appeared during these years:

- 12 new, anonymous dramas,
- 9 new Shakespeare-books,
- 5 material improvements of dramas, and only
- 2 books with Bacon's name thereon.

From 1606 to 1621 Bacon was fully occupied with his official duties. The appearance of Shakespeare-dramas at once became halting. During 15 years only 2 new books bearing the name Shakespeare were issued!

Bacon, then freed from all official activity, devoted the years 1622 to 1626 entirely to science and literature; 5 new books appeared under his own name and also two materially revised and improved. And the appearance of Shakespeare-pieces began again simultaneously, namely: in 1622 *Othello* in quarto, in 1623 the Folio-Edition with 15 new and 12 materially altered dramas.



## TABLE

SHOWING ALL THE WORKS ISSUED DURING THE  
BACON-SHAKESPEARE-PERIOD,  
viz. from 1591 to 1627.

- Black ■ ◆ ● shows Editions without any author's name,  
Red ■ ◆ ● shows Editions with Bacon's name as author,  
Blue ■ ◆ ● shows Editions with the name of Shakespeare as author.

- ■ ■ New books,  
◆ ◆ ◆ New editions of older works with important improvements,  
● ● ● New editions of older works without material alterations.

Both the works of 1627 are bound up in ONE QUARTO-VOLUME.  
The 36 dramas of the year 1623 are incorporated in ONE FOLIO-VOLUME.  
Moreover each sign denotes an INDIVIDUAL EDITION.

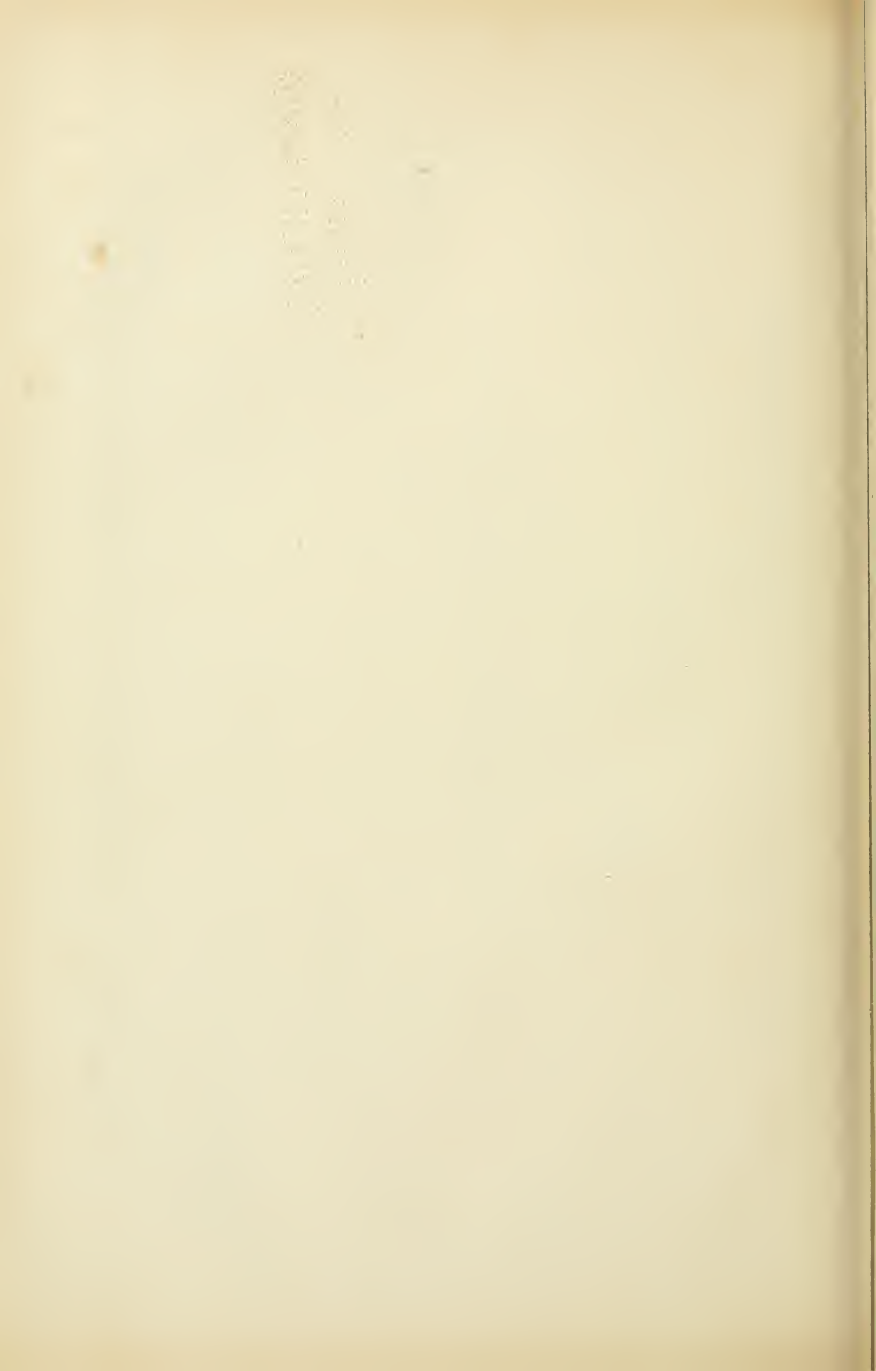
Organon  
Othello  
Henry VII.  
Winds  
Life and Death  
Tempest  
Gentlemen  
Measure  
As you like it  
All's well  
Twelve-night  
Winter's Tale  
1. Henry VI.  
Henry VIII.  
Coriolanus  
Timon  
Caesar  
Macbeth  
Antony  
Cymbeline

7 Psalms  
Apophthegms

Wood of W.  
New Atlantis

1626  
Francis Bacon died.

1616  
The player Shakespeare died.





A year after Bacon's death *Sylva Sylvarum* and the *New Atlantis* appeared in one quarto-volume. —

Let us recall to memory the year 1616 as that of the player, Shakspeare's death and we shall then see that the appearance of the dramas was far less dependent on the life and death of the player than on the external circumstances connected with the life of Francis Bacon.

## 8. MUTUAL HINTS AT EACH OTHER.

### A. BACON HINTS AT SHAKESPEARE.

No learned author, of whatsoever age or of whatsoever nation, was so filled with thoughts of the theatre and the drama as Bacon; in no other writer's works do hints at the stage and dramatic art so often crop up, none other so often borrows his comparisons from this gentle world of seeming; none other speaks with more technical knowledge of all that relates to representative art.

Beginning with the pithy saying: *Dramatic Poesy is as History made visible*, one may follow this preference through the Encyclopedy, the *Organon*, the *Natural History*, the literary works, the letters, — in short, through all Bacon's intellectual utterances.

At the close of the fifth book of the Encyclopedy it is a question of the art of memory. A sportsman who follows a hare, an apothecary arranging his boxes, a schoolmaster who gives a lecture, a boy who repeats verses by heart, an actor playing on the stage, all these pictures, quoth Bacon, remain more easily in remembrance than the bare ideas of invention, disposition, elocution, memory and action. With the idea of *action* the first thing that strikes him, the philosopher, lawyer and statesman, the historian, naturalist and essayist, is *the stage!* Again, at the close of the sixth book he recommends the dramatic art as an excellent educational means, as an art *which strengthens the memory, regulates the tone and effect of the voice and pronunciation, teaches a decent carriage of the countenance and gesture, gives not a little assurance and accustoms young men to bear being looked at (quæ memoriâ roborat; vocis et pronunciationis tonum atque efficaciam temperat: Vultum et gestum ad decorum componit, Fiduciam non parvâ conciliat, denique oculis hominûm juvenes assuefacit)*. Thereon follows the example, that is so similar to the well known Hamlet-passage where the declaiming player weeps for Hecuba. And, a few pages farther on, in the seventh book, Bacon repeatedly reverts to the stage and to dramatic art.

In the *New Organon* one of the errors to which the human mind is especially subject bears the name *Idols of the Theatre*; Bacon compares the philosophers' systems with theatrical performances, which take

the audience prisoners in advance. — In *Sylva Sylvarum* we find under the heading of: *impressions which the passions of the mind make upon the body* a section four pages long which offers the stage-player more profit than many a bulky work on facial play and gesture. The views expounded agree thoroughly with those developed in *Hamlet*. At the end of the *History of the Winds* and at the end of the *History of Dense and Rare* reference is made to dramatic plays and popular pieces.

Were one only to mechanically enumerate how often the words *stage, play, theatre, player, playing, poesy and dramatic* occur in the principal sections of *The great Instauration of Sciences* a stately array of figures would be the result.

But the most striking and, as one may venture to say, unmistakeably intentional purpose is found in the allusions to the theatre and to dramatic art which are found in *The Historie of King Henry the Seventh*, in the work which was the first one issued after Bacon's fall and which appeared a year before *De Augmentis Scientiarum*, in 1622. One can hardly have read a few pages before coming again and again across one of the following expression, namely: *instruct the player, play the part, hold the prompter's book, disguise, stage, farce, mask, tragedy*. Even such a sentence as the following appears in the middle of the historical description, viz.: *Therefore now, like the end of a play, a great number came upon the stage at once*. The most striking of the theatrical expressions contained in *Henry VII.* which were found by the author of the present work amount to near upon one hundred. The principal of these have been already quoted singly.

Even in the much-read *Essays*, too, the theatre plays an important part. In the *Essay Of Building* the greater portion thereof is taken up with the description of an ideal-palace. A large festival hall is demanded therein as the principal room; thereunder a similar one is mentioned which shall serve as robing- and preparatory-room for times of festivity. What stress Bacon laid on this point may be seen by the form taken by this passage in the Latin translation of the *Essays* which appeared in 1638: *Sermones fideles, sive Interiora rerum*. (*True sayings, or The Interior of Things*.) The Latin of this edition, although it did not appear until twelve years after its author's decease, was mainly written by Bacon himself. The passage runs verbatim: *Et subter cam Cameram item alteram, similis longitudinis et latitudinis: quae apparatus et instructionem, ad festa, ludos, et ejus modi magnificentias; actores etiam, dum se ornent et parent, commode recipiat*. (*Thereunder just such another room, similar in length and breadth which can conveniently hold wardrobe and wings, for the processions, plays and similar magnificences together with the actors while arraying and ornamenting themselves*.) It must be repeated that in the last English Edition (of 1625) this sentence does

not appear, and that it is first contained in the Latin one of 1638. A certain amount of mystery therefore surrounds it. But Elizabeth, James and Charles did not only see the masks and festival-plays in the hall of their palace; they also saw the theatrical performances given by the same players who acted before the people under the open sky. King and court frequently saw two Shakespeare-plays in one week in the hall of the palace.

One of the longest Essays treats *Of Friendship*. It first appeared in the Edition of 1625 and is, as Bacon emphatically states, dedicated to his friend Toby Matthews, the son of the Bishop of York, to a man who had long lived in France, Italy and Spain; who had translated the *Essays* into Italian (*Saggi Morali*) and who, as a young man, had played a part at court in one of the Bacon-Essex festival plays. In the Essay of *Friendship* it runs that, just as a man can only have *one* physician, so can he only have *one* friend; that he who has a true friend possess two souls. This Essay is specifically dedicated to Toby Matthews. Toby Matthews was, therefore, the *one* friend, the *second* soul of Bacon. And this Essay, which is so glowing and so personal in its praise of friendship, closes with the words: *I have given the rule, where a man cannot fitly play his own part; if he have not a friend, he may quit the stage*. Bacon was not one of those who pour out the feelings of the heart with a vulgar gush or a theatrical phrase. As these words stand at the end of pages so fully of import they must be regarded as having been fully weighed. Toby Matthews was, as is evidenced by many passages in the interchange of letters, the principal adviser in elegant literary matters. Now he had a work of *recreation*, then one of *invention*, as Bacon expressed himself, sent to him in manuscript. But the titles are never mentioned in the letters, or, when they were possibly mentioned they had been destroyed by Toby Matthews himself before the publication of the letters, which publication took place many years later on, for the cautious, perhaps over-cautious friend struck out many passages, omitted many names or rendered them undecipherable before having the correspondence printed. We shall soon see that if anybody knew anything at all about the pseudonymic activity of Bacon as an author it was Toby Matthews.

One might expect to find the greatest elucidation from the Essay *Of Masks and Triumphs*. Well, it does throw a certain amount of light on the matter, but only in a negative way, namely by silence and expurgation. We know from the still-extant account-books of the court-festivals how often the Shakespeare-Tragedies and -Comedies were performed in the presence of Elizabeth and in that of King James; that, for instance, *The Merchant of Venice* was given shortly in succession by distinct command of the king, consequently at court and in the same

hall where the masks and triumphs were held. But, just as the name *William Shakespeare* is not found once in the whole of Bacon's printed works, so are the words comedy and tragedy not once forthcoming in this Essay on Court-Festivals. The man who knew how to give players such excellent rules respecting mimics and gestures, who recommended the dramatic art as a means of education, who in the seventh book of his *De Augmentis Scientiarum* relates things which count among the most pertinent that have ever been thought and written on human passion, — such an one only speaks herein of masks and triumphs. But alongside of this silence is clearly shown a desire to efface facts. The short essay, which is written with extraordinary freshness and technical knowledge, begins with the words: *These things are but toys, to come amongst such serious observations*, and closes with the words: *But enough of these toys*.

We have already learnt, from that which has gone before, to know that passage of the Encyclopedia wherein Bacon, after his glorious words about dramatic poetry, tells us those three parables and then closes with the cold phrase: *But it is not good to stay too long in the theatre*.

Such a repetition of depreciatory remarks anent a matter which Bacon ever and ever again approaches in his writings is just what must strike as a remarkably suspicious act on his part. We know that nothing was too remote for his giant-mind, that nothing seemed too small to be drawn into the circle of his observation. He discusses the highest duties of philosophy and the preparation of an aperient with the same degree of earnestness; he works out a theory of the heavens but he does not pass by the smallest insect without thought; he writes voluminous scientific works and relates hundreds of short, merry anecdotes — why then should the theatre be the only object at which he now and then turns up a haughty nose in the most noticeable manner? Either his own art of dissimulation played him a naughty trick or else the unveiling and re-veiling was intentional.

That this depreciation was not seriously meant is shown by one single fact which says more than words can tell. Ben Jonson, the man who had won the reputation of being the second dramatist of the times of Elizabeth and James through his comedies, tragedies and festival-plays, this self-same Ben Jonson lived and sojourned for five long years with Francis Bacon. — — —

Let us now turn from the hints directed towards the theatre to the hints directed towards certain books which are regularly enveloped under and in a veil. — Bacon very rarely mentions the writings of others. So much the more must it cause us to wonder that he speaks so often in his Encyclopedia of books of which he does not name

either title or author and which he in fact treats, with the same stroke of the pen, as not worthy of mention. Bacon, the man with the terse expressive style of writing in his science-system, which treats of more individual parts of science than the work has folio-pages, finds time to talk of matters which are scarcely worthy of being mentioned! — Let us hear a few examples!

In Book II, Ch. 2 of *De Augmentis Scientiarum* Bacon speaks of the dividing of Natural History into three sections, namely into the History of Generations, the History of Intermediate Forms and the History of the Arts. The first he declares to have been discussed enough; the second and third he, on the contrary, classes among those matters which are desirable (*in desideratorum classe*). Then it runs: *Non negaverim, inveniri libros nimio plures, fabulosis experimentis, commentitiis secretis, et frivolis imposturis, ad voluptatem, et novitatem, refertos: Caeterum narrationem gravem et severam de Heteroclitis et mirabilibus naturae, diligenter examinatum, ac fideliter descriptam, non, inquam invenio.* (*It is true, I find books more than enough filled with fabulous experiments, idle secrets, and frivolous impostures, for pleasure and novelty; but a substantial and methodical collection of the Heteroclitis or Irregulars of nature well examined and described I find not.*)

The sentence is already contained in the English tongue in the 1<sup>st</sup> edition of the Encyclopedia, *The Advancement of Learning* (1605). The Bacon-Editions have given us no explanation up till now as to what is meant with regard to these books. But the words, *Intermediate Forms, Human Arts, Fabulous, Experiments, invented, Pleasure*, give us no bad idea of what he meant if we direct them towards *Mr. William Shakespeare's Comedies*.

Bacon speaks in Book III, Ch. 5 of the Encyclopedia of Natural Magic. He then goes on: *Nam quantum ad Naturalem Magiam (quae in libris plurimorum volitat) credulas quasdam et superstitiosas traditiones, et observationes, de Sympathiis et Antipathiis rerum, atque de Occultis et specificis proprietatibus complectentem, cum frivolis ut plurimum experimentis, potius occultandi artificio, et larva, quam re ipsa admirandis etc.* (*For as for that natural magic which flutters about so many books, embracing certain credulous and superstitious traditions and observations concerning sympathies and antipathies, and hidden and specific properties with experiments for the most part frivolous, and wonderfull rather for the skill with which the thing is concealed and masked than for the thing itself etc.*)

Here, again, no Bacon-editor has endeavoured to find out what books were meant. But the words, *experimentis, Sympathiis et Antipathiis, Occultandi artificio, larva*, seem once more to point to *Mr. William Shakespeare's Comedies*. In both instances the same disparaging word, *frivolis*, is used to veil that which is actually meant.



In the Chapter on the Passions we read: *So likewise I find some particular writings of an elegant nature (libellos quosdam elegantes), touching some of the affections, as of tenderness of countenance, and some few others.* And then follows the glorious passage about poets being the principal teachers of the science of soul-storms.

As a fourth passage wherein books are similarly referred to, let us recall that one of which we already know from the introduction to the Chapter *Of Business (De Augmentis Scientiarum VIII, 2)* which runs: *De prudentia autem negotiandi nulli omnino libri conscripti habentur: praeter pauca quaedam monita civilia in fasciculum unum aut alterum collecta, quae amplitudini hujus subjecti nullo modo respondent.* (*But for the wisdom of business there are no books at all written of it, except some few civil advertisements collected in one or two little volumes, which have no proportion to the magnitude of the subject.*)

The editors once more fail to ask what *little volumes* are meant by this. But, if we remember that immediately following thereon, as examples of what it meant, come the 34 *Proverbs of Solomon* with Bacon's explanations thereof, which point clearly to *King Lear*, we are justified in assuming that one of the *fascicula* referred to is Mr. William Shakespeare's Tragedy of *King Lear*.

## 9. MUTUAL HINTS AT EACH OTHER.

### B. SHAKESPEARE HINTS AT BACON.

The name FRANCIS BACON suggests to us the succulent, smoked sides of the porker. That the Bacons knew that their family-name was open to be so understood and that they did not prudishly strive to conceal it is shown by the merry, little pig which serves as crest to the Bacon-coat-of-arms. The Frankfort Folio-Edition shows us this coat-of-arms over the bust-portrait of its author on its title-page. The little animal stands on the helmet with one fore-leg stretched out (in heraldry *passant*) with a merrily curled-up tail.





On its side, whence the bacon comes, it is ornamented with a half-moon.

Now, in the supplement to the Bacon-Collection of Anecdotes there is a little story which is also based on the meaning of the word BACON.—Sir Nicholas Bacon, the father, had, as judge, to sentence a criminal. When all his pleadings were in vain the condemned one appealed to the mercy of Sir Nicholas *on account of kindred*.—„Prithee“, said my lord judge, „how came that in?“ „Why, if it please you, my Lord, your name is Bacon, and mine is Hog, and in all ages Hog and Bacon have been so near kindred, that they are not to be separate.“ „Ay, but“, replied judge Bacon, „you and I cannot be kindred, except you be hanged; for Hog is not Bacon until it be well hanged.“

And this *Hanged-Hog-Bacon*-joke is found again in *The Merry Wives of Windsor*; yet not in the Quarto-Edition of 1602, neither in that of 1619, but, for the first time, in the Folio-Edition of 1623. The first scene of Act IV is interpolated and quite new.

Mistress Page and her little son William, Mistress Quickly and Parson Evans, the Welshman, appear. Evans examines the boy in the Latin language and Dame Quickly constantly interpolates her scraps of most venturesome, comparative linguistic science, and without any to-do, giving to the sounds of the strange tongue their English equivalents. Evans speaks with a dialect pronunciation. He declines the Latin pronoun *hic, hæc, hoc* (*this* in the masculine, feminine and neuter genders) pronouncing the words: *hig, hæg, hog*.

*Evans. Nominativo hig, hæg, hog: pray you marke: genetivo huius: Well: what is your Accusative-case?*

*William. Accusativo hinc.*

*Evans. I pray you have your remembrance (childe) Accusativo hing, hang, hog.*

*Quickly. Hang-hog, is latten for Bacon, I warrant you.*

The word BACON is printed with a Capital-B; the whole scene is interpolated, and more, the figure of the boy William is only introduced on account of this scene, i. e. evidently only in order to introduce this play upon words. The boy William does not appear again in the whole of the play and is non-existent in the earlier editions.

The scene which has just been described is printed on page 53 of the Folio-Edition of the Comedies, and the word BACON crops up a second time in the Histories and, strange to say, again on page 53 thereof. In the 1<sup>st</sup> Part of Henry IV., Act II, sc. 2, are the words: *a Gammon of Bacon*\*) and a third and a fourth time is the last

\*) Bormann states in this work that he has passed over many other confirmatory instances. There is one, however, which is so pertinent to the question at issue that leave is

word found on the next page (54) of the Histories: *Bacon-fed Knaves* and *Bacons!* — as a term of contempt.

The word *Bacon* does not occur more than four times in the whole of the Shakespeare-Volume, but in each of these passages it begins with a Capital-letter.

Then we find two pages farther on (in Scene 4 of the same Act—p. 56 of the Histories) the word *Francis* printed 35 times, *sir* 8 times, and mostly in the combination, *anon, anon, sir*. This is the scene where Prince Hal and Pointz play off a joke on the cellar-lad Francis. The joke would, in all probability, not have been spun out so long unless something was hidden behind it. Let us consider:

Page 53 of The Comedies	The <i>Hang-hog-Bacon</i> -joke.
Page 53 of The Histories	Once <i>Bacon</i> .
Page 54 of The Histories	Twice <i>Bacon</i> .
Page 56 of The Histories	8 times 35 times
	<i>Sir Francis</i> .

And we must think of still one other proper name. If the man of Stratford-on-Avon was the poet of the Folio-Edition how did it happen that the word Stratford does not occur once in the whole of the 36 dramas? It is not to be found on even one of the 900 gigantic pages of the book. But so much the more often do we meet with the words *St. Albans*. Let us remember that Gorhambury near St. Albans, northwards from London, the seat of Sir Nicholas Bacon, the summer-residence of the widowed Lady Ann Bacon and, with important additions thereto and magnificent improvements to the grounds, was the country-seat of Francis Bacon and that this Francis Bacon, in 1621, when he had reached the summit of his power, was created Viscount of St. Albans (*Vice-Comes Sancti Albani*). Now three scenes of the Histories (more particularly the long Scene, 2<sup>nd</sup> Henry VI., Act I, sc. 2, with the fine unmasking of the simulator by natural scientific means) are laid in *St. Albanes* and the place St. Albans is mentioned in quite a number of other pieces and scenes.

Moreover, there is a great similarity in respect of one point between the characters in the Histories and that of Bacon. We know that when Bacon fell from the height of his fame he silently bowed to the king's will; no word of defence, no word of grumbling passed his lips.

So, too, in the Shakespeare Histories is many a high statesman

taken to append it. In Act 2, Scene 1, Line 26, of the 1<sup>st</sup> Part of Henry IV., the second carrier is made to say:

*I have a GAMMON OF BACON and two RACES (roots or measures) of GINGER to be delivered as far as CHARING CROSS. Bacon was born at Yorke House, Charing Cross. The whole scene is „well spiced“ (racy and ginger-like) and the carrier is made to take „Bacon's gammon“ (his mystification) to its author's birth-place. THE TRANSLATOR.*

cast down from his height and one might well imagine that the poet who had so many colours on his palette would have treated each individual case in a different manner. But no! Whoever falls, be it Gloster, Buckingham, Aburgany or Wolsey, he falls like Bacon, proudly and silently, almost without a single word of defence, anger or complaint. Catherine of Arragon, too, falls without a word of grumbling against King Henry, her husband, and the dethroned Richard II. also suppresses every outburst of anger.

In the 2<sup>nd</sup> Henry VI., Act II, sc. 3, the king and queen demand the regent's staff of office from their uncle, the Duke of Gloster:

*Gloster. My Staffe? Here, Noble Henry, is my Staffe:  
As willingly do I the same resigne,  
As ere they Father Henry made it mine.*

In Henry VIII, A. I, sc. 1, the Duke of Buckingham is suddenly arrested by command of the king:

*Buckingham. It will helpe me nothing  
To plead mine Innocence; for that dye is on me  
Which makes my whit'st part, black. The will of Heav'n  
Be done in this and all things: I obey.*

And immediately thereupon when Aburgany is arrested:

*Aburgany. As the Duke said.  
The will of Heaven be done, and the Kings pleasure  
By me obey'd.*

Cardinal Wolsey falls in the same Historical Drama. His last words (A. III, sc. 2) are:

*Cardinall. O Cromwel, Cromwel,  
Had I but serv'd my God, with halfe the Zeale  
I serv'd my King: he would not in mine Age  
Have left me naked to mine Enemies.*

*Cromwel. Good Sir, have patience.*

*Cardinall. So I have. Farewell  
The Hopes of Court, my Hopes in Heaven do dwell.*

In Act IV, sc. 2 of the same drama the scene of the dying, fallen Queen Catherine counts among the noblest and most lovable that ever human heart reduced to verse. Let it be re-read.

The fall of King Richard II. may be noted in conclusion. Bolingbroke, with the sanction of parliament, dethroned his cousin Richard and caused him to be arrested — at the end of Act IV:

*Bullingbrooke. Goe some of you, convey him to the Tower.*

*Richard. Oh good: convey: Conveyers are you all,  
That rise thus nimble by a true Kings fall.*

But, as the conduct of all these figures in the dramas is individually like that of Bacon at his fall, so does the last-mentioned scene present us with a remarkable similarity.

When Bacon returned from the eventful session of parliament in 1621 and put his foot down in the entrance-hall of his dwelling the whole of the assembled servants rose. He, however, felt that the fate of the dethroned Richard was upon him and the first words that passed his lips were: *sit down, my friends, your rise has been my fall.*

Richard II. *That rise thus nimbly by a true King's fall.*

Bacon. *Sit down, my friends, your rise has been my fall.*

Both are in faultless blank-verse; both are governed by the leading thought, *rise* and *fall*.

Let us take one more comedy-scene in which an event out of Bacon's own life is reproduced so clearly by facts and names that truth and fiction almost merge into one. This is the similarity between Bacon's monetary difficulties and the story of the bond in *The Merchant of Venice*.

Numerous letters out of the ninth decade of the 16<sup>th</sup> century tell us of the repeated money-troubles of Francis Bacon. It was his brother Anthony who had helped him with a considerable sum. But in 1598 the difficulties were greater than ever. We gather from two letters (Vol. IX, 106 to 108) as follows:

Bacon had borrowed money in Lombard Street *by one Sympson, a goldsmith, a man noted much, as I have heard, for extremities and stoutness upon his purse*. He had borrowed from this *Lombard*, as Bacon jocularly called him because he lived in Lombard Street, £ 300 (*having me in bond for £ 300 principal*). Bacon was suddenly stopped by this Sympson on the way home from a trial in the Tower and was about to be cast into prison. These two letters, which have come down to us, were addressed, the one to his cousin Cecil and the other to Egerton, the Keeper of the Great Seal, from a neighbouring House and they saved him from this extremity.

The situation agrees almost point for point with that contained in *The Merchant of Venice*.

The Merchant of Venice is named Anthonio. — Bacon's brother's name is Anthony and, as we know, he had been in Venice.

Anthonio, the merchant, lends money to his friend and *kinsman*, Bassanio. — Anthony Bacon lends money to his friend and brother, Francis Bacon.

But the Merchant had, in turn, borrowed the money from the Jew Shylocke. We, thus, find the following parallels:

The Merchant of Venice borrowed on a bond.—Francis Bacon did the same.

The hard-hearted creditor of the Merchant is named Shylocke.—The hard-hearted creditor of Bacon bore the name of Sympson. (The initial letter and two vowels of these proper names are alike, viz., S—y—o.)

Shylocke is an usurer and deals in diamonds and jewels. Sympson is an usurer and goldsmith.

Shylocke lives in Venice.—Sympson lives in the Street of the Lombards and is especially dubbed *Lombard* by Bacon.

The amount of the loan in the Comedy is 3000 ducats.—The actual loan is £300.

And—to cap the whole—:

Shylocke arrests his debtor in the open street and causes him to be thrown into prison (Act III).—Sympson arrests his debtor in the open street in order to have him cast into prison.

The first print of the comedy of *The Merchant of Venice* followed two years after the just narrated adventure of Bacon. This so advantageous pseudonym, William Shakespeare, which stood on the title-page was useful not only from the political but also from the legal and personal stand-point.

## 10. THE EXTERNAL FEATURES OF THE SHAKESPEARE-FOLIO-EDITION OF 1623.

The player Shakspere had died in 1616 at Stratford-on-Avon. The first complete edition of the Dramas of William Shakespeare, the so oft-named Folio-Edition, appeared in 1623.

This work is now numbered among the greatest rarities. One copy of the Folio-Edition of the Dramas was sold some decades back for £714; Quaritch, a London bookseller, is now offering a copy for sale at the price of 30,000 francs. An original copy is not in the possession of the author of this work, but there lies at his disposal a facsimile copy thereof which, by a photo-lithographic process, reproduces the whole of the valuable work page for page, letter for letter and comma for comma.

Now, when this book, the most glorious of all the works written in the English tongue, appeared, Francis Bacon had been engaged for two years in publishing all his works in improved and enlarged editions and, just as the Encyclopedy, *De Augmentis Scientiarum*, which appeared in the self-same year (1623), is an enlargement of and improvement upon the earlier and only half-as-large *Advancement of Learning* just so is the Shakespeare-Folio-Edition an enlargement of and improvement

upon the whole of all the former separate editions—to the extent of nearly the double! All that had been printed previously appeared in better form and with better contents. The dialogue is altered here and there; here and there a new scene is interpolated; Henry V. is enlarged to the extent of more than 1500 lines of verse. A number of pieces of which we should otherwise have known nothing but the titles appeared in print for the first time. These are: *The Tempest*, *Two Gentlemen of Verona*, *Measure for Measure*, *As you like it*, *All's well, that ends well*, *What you will*, *The Winter's Tale*, *Henry VIII.*, *Timon of Athens*, *Macbeth*, and *Anthony and Cleopatra*. And four plays in the Folio-Edition had neither been printed before nor mentioned anywhere. These are: *The First Part of Henry VI.*, *Coriolanus*, *Julius Caesar*, and *Cymbeline*, the closing-piece of the volume. The Complete Edition of 1623 therefore gave us 15 new dramas in addition to the 21 which were already known from previous quarto-editions. Moreover, of the 21 already known dramas at least the half of them had been more or less thoroughly improved and revised. *Othello* had appeared in the preceding year (1622) in quarto-form and for the first time. Now just as Bacon's *Historie of Henry VII.*, which appeared in 1622, filled up the gap in the Shakespeare-Histories between *Richard III.* and *Henry VIII* so also did *The First Part of Henry VI.*, which appeared in 1623, fill up the wide space of time between the dramas of *Henry V.* and *The Second Part of Henry VI.* (which had borne the name of *FIRST* part until then).

The player Shakspeare had been dead between six and seven years when all this happened. Had he really been the poet-author of the dramas they must have arisen, at the latest, between 1600 and 1613 or 1616 and therefore have been 10 to 20 years old at the date of their first publication. How could a player and theatrical manager have ever brought his heart to concur in the locking-away in a desk of such master-works of the very first rank, instead of reaping fame and money therefrom?

And yet it looks as if it was desired to make the Folio-volume persuade us that the player of Stratford-on-Avon was the author of the 36 dramas. It is true that the signatures of the player all take the one form, *Shakspeare*, whereas the Folio-Edition prints the poet-name as *Shakespeare* and once even as *Shake-speare*. But the two players who signed the dedication of and the preface to the book called Shakespeare their colleague; in the Catalogue of the plays the name Shakespeare stands at the head thereof and—on the title-page is seen a mighty copper-plate bust-picture of the player. This last mentioned is the only reliable portrait of the player which has come down to us.

Let us examine the first few pages of the Folio-Edition!



Two players, Heminge and Condell, former colleagues of Shakspeare, signed the dedication and the preface. We know what the value of such dedications was at that period. Young Dr. Hayward signed the preface to *the story of the first year of King Henry the fourth* and yet Bacon was the author thereof. It does not follow, because the names of both players stand under dedication and preface, that they were the authors of these two writings. By a wonderful irony of fate—or was it not, rather, a joke on the part of him from whom the matter emanated?—these two actors, upon whom the difficult duty devolved of supervising the correction of the 910 pages of this thick volume with their hundreds of thousands of words, these two actors, be it noted, did not even take the trouble to hand down their names in correct and certain form to posterity. One of them allows his name to be printed first twice as *Heminge* and shortly afterwards as *Hemmings*. The other, Condell, wrote his christian name, in two signatures which stand close to each other, on the left side as *Henry* and on the right as *Henric*.

The work is dedicated to the Earls of Pembroke and Montgomery. Both were participants with Bacon in the Colonisation-Adventure, the ship of which association was wrecked on the Bermudas, a circumstance which is treated of in the first comedy. Pembroke, the nephew of Sir Philipp Sidney, was Lord Chamberlain and the highest leader of the Court-festivals and -plays. Montgomery, Pembroke's brother-in-law, was described by Bacon as *the most honorable man at court*.

The dedication itself is quite in Bacon's way of thinking and in his style. The principal thought contained in the first sentence is to be found in the Essays; in the second one the imperishable dramas are called *trifles*—just as if Bacon were speaking of masks and stage-plays (*trifles, toys*); in the third sentence stands the ambiguous expression, *their author living* (which may be taken to mean WHEN THEIR AUTHOR STILL LIVED, OF, THEIR STILL-LIVING AUTHOR,—was he still alive or already dead in 1623?—) and it runs on in this strain. It is the tone in which one lord writes to another, but not the style in which a player ever addressed a Lord Chamberlain.

The dedication is followed by the preface, *To the great Variety of Readers*, which is also signed with the actors' names. The first sentence contains a thought which is found again in the dedication of the Essays. Next comes, quite in legal style, the statement that these pieces have already stood their *triall*. We are aware that they had stood their *triall* both before the tribunal of the theatre-going-public and before the Essex-judges. And in the preface there soon follows another ambiguous statement with regard to the author to whom one might have wished that it had been given to him to publish his own

works. *But since it had been ordain'd otherwise, and he by death departed from that right.* We are involuntarily let to ask: Who ordained otherwise; God or Elizabeth? By death? By whose death? Through the author's death, or that of Essex? Moreover, these apparently prose-words are in reality a couple of flowing *lines of blank-verse*, and exactly as they are to be found in the Shakespeare-Histories and in Bacon's History of Henry VII.:

*But since it hath been ordain'd otherwise,  
And he by death departed from that right . . .*

The attempt is next made to GAMMON the great variety of readers (presumably those to whose description Thomas Carlyle prefixed the word *Most/y*) by assuring them that the author had worked with astonishing ease and had *scarse* made a blot in his papers! Let one but think back upon the many and repeated revisions and rearrangements of all the Shakespeare-Dramas and then try to imagine to one's self an author shaking *Hamlet* out of his sleeve without any corrections! The witty author of this preface did well, forsooth, in addressing his readers in the first sentence with: *From the most able, to him that can but spell!* The abecedarian may think in this fashion of a Hamlet-poet, but the man who really thinks and himself writes verse knows better. The evidence of Ben Jonson contained on the next page but one actually proves the contrary. He who would write a *living line*, he says, *must sweat* and he calls the Shakespeare-verses *true-fled*. But let us return to the preface of our Heminge and Condell! They assert therein *that we have scarce received from him a blot in his papers*. But not a single word is said about the original manuscripts from which the book was, as they suggest, printed. Were they prompter's books? Were they rolls of manuscripts? Did they all lie in one place? Did the author himself give directions with regard to them? Did they come from Stratford-on-Avon? When and how did the new plays reach them? Not one single word is said about all this. The players state that all which preceded this was pirated. Now, as a matter of fact, all these Quarto-editions which are alleged to have been so irregularly issued were very regularly entered, and that often a long while before they appeared in the registers of the Booksellers Guild, a proof that the publisher knew very well how to emphasise the legal position of his editions. But we read at the end of this address to the readers, which is written in such a droll and contradictory manner: *Reade him, therefore; and againe, and againe: And if then you do not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your selves and others. And such*

*Readers we wish him.* What does this mean other than: THE READING OF THESE DRAMAS IS NO EASY MATTER, BUT MANY WILL KNOW WHAT IS MEANT THEREBY AND OTHERS WILL FIND IT OUT BY THEIR OWN INTELLIGENCE.

We are strengthened in the conclusion that such is what is meant by the close of the Bacon-Encyclopedy which appeared simultaneously therewith. In the 1623 issue we find in one of the last sentences of this same work: *ut si in prima lectione emergat scrupulus, aut obiectio, at in lectione iterata responsum se ultro sit exhibiturum.* And in the issue of 1605: *Advancement of Learning*, this same sentence runs: *that if the first reading move an objection, the second reading will make an answer.* — This therefore is just the same in sense as the Shakespeare *Reade him therefore; and againe and againe!* And in the same Encyclopedy Bacon tells us that much may be said which it would, otherwise, not be easy to express by interwoven sub-sentences, final, and prefatory words, which are like unto the entrance-halls, galleries and back-stairs of the temple of speech.

Next follows verse undersigned by *Ben Jonson*. When he places the activity of Shakespeare above that which *insolent Greece* and *haughty Rome* have given us Ben Jonson is repeating closely that which he has already said of Bacon in another place—to which we will revert presently. And Bacon himself, at the end of the eighth book of his Encyclopedy, asserts that this third period of science (*literarum* comprises the idea of literature) will far surpass the two former ones of the Greeks and Romans. At that passage where the verse refers to the death of the poet the words glitter and buzz so that we cannot seriously believe in his death. Does this verse really emanate from Ben Jonson? It is not contained in the seven-volumed complete edition of his works which appeared at the beginning of the last century. Would not Ben Jonson, or his editor, have taken particular care to incorporate this homage to the genius of Shakespeare in a complete collection of his works if this verse had really flowed from his pen? The case may be similar to that of the preface to the natural history, *Sylva Sylvarum*. Bacon wrote, or at least inspired the whole of it himself, and Rawley signed it—Rawley it is who tells us so. If Bacon asked his tried friend and helper, Ben Jonson, to write verse in such and such a sense or to put his name under a poem which Bacon himself had written, Ben Jonson would have refused just as little as Chaplain Rawley did.

The three following dedicatory verses also introduce plays upon words anent the death of the poet or player. In the third of these it is said that he is not dead but that he has only gone to *Graues-Tyrring-roome* and that he will return, as players do, to receive his applause. Now in those days Francis Bacon was again living in his old chambers in Gray's Inn, or as it was then written *Graues Inne* (the inn or tavern

of the grave). The conformation of these *Graues-Tyring-roome* (dressing-room), *Graues Inne* and their meaning has great affinity. Bacon was living in Gray's Inn, deprived of his robes of office and sent out book after book to delight the world.

But it may be argued that the whole of these prosaic and poetical prefaces and dedications are preceded by the pictured confirmation, that the poet was the man of Stratford-on-Avon! We refer to the large bust-portrait of the player Shakspeare.

Well, it is that of the player! But is it likewise that of the poet? The author of this present work has repeatedly made the following experiment. Without in any way alluding to the subject beforehand, because the person to pronounce judgment thereon must be perfectly free from prejudice, he has shown the head of the player, taking care to hide all printed matter. Not one single person could say whom it was intended to represent.—Then he took the reproduction of Van Somer's portrait of Bacon, also so covered up that no letter-press but only the head and breast remained visible (see also the title-page of this work) and the word SHAKESPEARE escaped forthwith from the lips of the unbiassed inspector.

The experiment is truly not a vain, a futile one. No modern edition of the dramas, no wall-painting of the poet, no Shakespeare-monument ventures to reproduce the features of the portrait contained in the Folio-Edition. The naive world will not believe in this picture. But all other portraits more or less resemble the real, the actual POET SHAKESPEARE = FRANCIS BACON. The reason for this may possibly be that at some time or another a friend who was in the secret put a Bacon-portrait or, at least, a portrait that resembled Bacon into circulation with the name William Shakespeare appended thereto.

One believes in the one face at the first glance and says: that is he, that is the poet! But the more we look at the other the more we shake our heads.

The publisher of the Folio-Edition seems to have experienced the same feeling. On the left page opposite to the large picture of the player ( $6\frac{1}{4}$  ins. wide  $\times$   $7\frac{1}{2}$  ins. high) stands a ten-lined verse printed in gigantic type. It is headed: *to the reader* and closes with

Reader, looke  
Not on his Picture, but his Booke.

The verse is initialed B. I. but is not to be found in the complete edition of Ben Jonson's works, of which mention has already been made.

The thoughts contained in the verse are reflected again in *Venus and Adonis* and in the writing round Bacon's Paris-portrait as a youth.

In fact, the large face of the Shakspeare of Stratford-on-Avon is evidently a mask which the William Shakespeare of London, Francis Bacon, put on the face of his book. At times the poems and dedications raise this mask; at other times they make it seem still heavier.

Let us consider this book from the printer's technical point of view!

The pages are large and closely printed; each has 2 columns of 66 lines. It would take a compositor about 1 day to set up 1 page = for 900 pages 900 working-days. 1 man would, therefore, require, exactly 3 years, after allowing for holy-days and holidays, to set up the type; 3 compositors would require 1 year; 12 compositors  $\frac{1}{4}$  year. But, to do this, the printer would need to have a mighty stock of type at his disposal and the presses would not have to be idle, for it was a question of printing 75 large sheets of 12 pages each, every one of which would require very careful arrangement before a good, clean pull could be obtained. The book could not be bound until the last sheet was dry. Let us add to the above the difficult proof-reading and subsidiary labours and then one may conclude that, in order to bring out the book as rapidly as possible, 20 to 24 men would have to be kept hard at work for at least 3 months, or 10 to 12 men for  $\frac{1}{2}$  a year.

And, as a matter of fact, the printing proceeded rapidly. We gather from the final page of the work that several London printing-firms were engaged thereon and the composing was also begun at several places at the same time. Each of the three sections begins with page I. The sheets of the separate parts bear the following distinguishing marks, viz.:

*Comedies* — large Capitals A B C D . . .

*Histories* — small letters a b c d . . .

*Tragedies* — double small do. aa bb cc dd . . .

The setting up of the type could therefore be begun on

Sheet A Page I of the *Comedies* (*The Tempest*)

„ a „ I „ „ *Histories* (*King John*)

„ aa „ I „ „ *Tragedies* (*Coriolanus*)

at the same time and without any fear of confusion arising.

But this is not all. It is evident that each of the sections was also begun simultaneously in the middle, thus:

of Sheet N at page 145 of the *Comedies* (*Midsummer Nights Dreame*)

„ „ h „ „ 69 „ „ *Histories* (*Henry V.*) and

„ „ kk „ „ 109 „ „ *Tragedies* (*Julius Cæsar*).



They must, therefore, have calculated how much space the preceding pieces would occupy. The calculation was right for the *Comedies*. Page 145 fits on to p. 144. But it was not so with the *Histories* and *Tragedies* for the last page of the *Second Part of Henry IV.* ends with p. 102 while *Henry V.* begins with p. 69 and the last page of *Timon of Athens* ends with 100, whereas *Julius Caesar* begins with 109. In the one case there was a surplus of 34 and the other a deficit of 8 pages. Both of these facts proves the correctness of the inference drawn.

But it is not enough to show that the book could be begun simultaneously at five or six places so that 6 to 12 compositors and several printing-works could be engaged thereon at the same time—the descriptive marks to the pages and sheets betray still more.

Until a book is finished the Index and page-numbers cannot be compiled. The title-pages, prefaces and dedications are brought on to one sheet with this index and printed simultaneously. Well, the Folio-Edition was finished, the Index with the exact page-numbers was set up and pulled; the latter showed 35 Dramas, consisting of 14 *Comedies*, 10 *Histories* and 11 *Tragedies*. But the book contains not 35, but 36 Dramas! After everything was cut and dried the *Tragedie of Troylus and Cressida* was interpolated between the last pages of History (*Henry VIII.*) and the first pages of Tragedy (*Coriolanus*). To all appearances it was intended for another place, for its third and fourth pages show the numbers 79 and 80 but from this point all numbering ceases and we find, through the peculiar descriptive-marks on the sheets, a confirmation of the fact that the 30 pages of *Troylus and Cressida* were, in reality, only printed after the completion of the whole book and interpolated therein shortly before the binding of the same took place.

The type-setting and print of the edition is good; the height of the printed surface is exactly the same as that of the Frankfort-Bacon-Edition. The form that was then customary was foolscap, such as is still used for law-papers and many of our account-books.

Taking all these typographical observations together, we are led to the following conclusions, namely:

1. The editor was a man who supervised the correctness of the letter-press most minutely.
2. The editor understood how to expedite the printing of the work as much as possible.
3. The editor had the power to interpolate a piece when the whole work was printed—an act which, in all probability, simply horrified the worthy printers.

And hereto must be appended a question with regard to a matter which is of no scientific value but which, in practical life, is a primary condition for the existence of this, as of any other book.—Who paid for it?



It may be assumed that the production of the work (composition, paper, printing and binding), even if only a few hundred copies were made, must have cost, at the least, £ 250 to £ 500, and, in all probability, much more. But the field of demand for such an edition of luxury is not large and it may be believed that in 1623 it would have been difficult to have found any bookseller or association of booksellers in London who would embark their money in such an adventure. One may go farther and say that, even at the present day, it would be hard to find a bookselling firm who would venture to launch such a book, and so got-up, forth into the world. Let one consider the fact.— 36 Dramas in Folio-Form without pictorial ornamentation and external attractions! Dramas, and especially modern dramas (and these were modern at that time) are more gladly seen on the stage than read. And, if they are read, the handy quarto-edition is preferred to the inconvenient folio-volume. And when one is even asked to buy such a heavy and expensive folio-book the general answer is: NOT AT HOME!

In short, we will not make any assertions, neither need we lay too much stress on this point, but one can scarcely avoid the personal conviction that this stately Folio-Edition was paid for by none other than the author thereof himself and that such author must certainly (although, doubtless, secretly) have given away more copies than he sold.

## II. BACON'S LITERARY CONFIDANTS: RAWLEY, JONSON AND MATTHEWS.

If anybody knew anything more precise about Bacon's concealed poetical activity it must have been Rawley, Ben Jonson and Matthews. Rawley was Bacon's Chaplain and Secretary, the editor of the Natural History and other posthumous writings and the author of the first Biography of Bacon. Ben Jonson, the dramatist, lived together with Bacon for five years. And Matthews was THE FRIEND to whom the Essay *Of Friendship* was dedicated.

All three had, presumably, sworn to keep silence, and all three, like Bacon himself, have faithfully kept silence, but all three have, also like Bacon, occasionally lifted the veil a little.

Rawley's *Vita Francisci Baconi* (*The Life of Francis Bacon*) is printed on the first pages of the Frankfort Folio-Edition. We have already quoted verbatim what is said therein as to the conversational powers of Bacon, namely, that he was in the habit of so reproducing the speech of others that they appeared to be clad in new garbs. And exactly so do we find it to be the case with the dramas. Rawley goes on to say that Bacon was like the Roman poet Ovid, who sang of himself:

*Et quod tentabam scribere, versus erat.*

*(Whatever I tried to write always came out in verse.)*

But this passage in Ovid would better have suited for this comparison if it had been quoted CORRECTLY and not falsely, for the verse, which is known by heart to the majority of our Latin-scholars of the present day, (it is contained in the Autobiography of Ovid, Tristium lib. IV., 10,) runs:

*Et quod tentabam dicere, versus erat.*

*(Whatever I tried to say, always came out in verse.)*

Rawley speaks of Bacon's powers of speech; Ovid uses the word *dicere* (to say, to tell). The comparison would, therefore, have been most perfect. But no! the quotation made in connexion with Bacon's name is: *Whatsoever I tried to write always became verse*. And shortly before this passage Rawley had personified speech, spoken of its newer, better *vestments* and *ornaments* (*vestibus, ornatu*)! And with all this the only quotation from a poet's writings in the whole of this biography (about six pages long) is this single line from Ovid! Is this *scribere* really an unintentional error!?

But the two others were as faithful to the master in his fall as Rawley himself. As soon as the Lord Chancellor fell one of the first things which he did was to call his friend Matthews to him by letter and to warmly revive his old relations with Ben Jonson. Now, we know three different facts from and of Ben Jonson, namely: (1) that he associated personally with Bacon, (2) that he signed the first dedicatory poem of the Shakespeare-Folio-Edition and (3) that he must have personally known the player Shakspeare, because the latter had acted in Ben Jonson's plays.

The threefold distinction here is clearly made with intent, viz.: the personality of Bacon, that of the poet and that of the player. There is no doubt that a Francis Bacon did exist and that he lies buried in St. Michaels Church near St. Albans. There is no doubt that a player named William Shakspeare or Shakespeare did exist and lies buried in the parish-church of Stratford-on-Avon. And there is, thirdly, no doubt, that a man did live who wrote the Dramas of the Folio-Edition. Either the player or the Lord Chancellor must have been this man. Which of them was the one? That is the question at issue! The portrait of the Folio-Edition and the complete or nearly complete similarity of sound in the names point to the player as being the poet, but all internal reasons and hundreds of hints point to the Lord Chancellor.

Well, Ben Jonson knew the dramas, the paternity of which is now being discussed; Ben Jonson knew the Lord Chancellor; Ben Jonson

knew the player and Ben Jonson has had something to say in writing about all three. He praises the poems in the verse signed with his name. He speaks of the player and of the Lord Chancellor in his *Discoveries upon Men and Matter*, a book which was first printed after his death and is contained in the last volume of his Complete Works (1716). Let us, then, note the following!

Ben Jonson says of the dramatic poet that he has surpassed all which

*insolent Greece or haughtie Rome*

had created.

Ben Jonson says of the player:

*Would he had blotted a thousand.* (sc. lines.)

And of the Lord Chancellor Ben Jonson says that he has completed in the English tongue that which may be preferred to what had been produced by

*insolent Greece or haughty Rome.*

He uses the identical form of highest praise for the dramatic poet and for Francis Bacon, employing for the same four weighty, characteristic and like-sounding words, whereas, with regard to the player, he expresses the wish that he had *blotted a thousand*.

It will be well to become acquainted with the respective passages, uncurtailed, in the *Discoveries*. Let us turn to pages 244 to 256 of the Edition of 1716 and hear what Ben Jonson has to say:

1. About lawyers and theologians who are at the same time poets.
2. About the countryman Shakespeare.
3. About the speaker Bacon.
4. About the English author Bacon.
5. About the scientist Bacon.
6. About the man Bacon.

Ben Jonson's *Discoveries*, pp. 244, 245:

*Poetry in this latter Age, hath prov'd but a mean Mistris, to such as have wholly addicted themselves to her; or given their Names up to her Family. They who have but saluted her on the by; and now and then render'd their Visits, she had done much for, and advanced in the way of their own Professions (both the Law, and the Gospel) beyond all they could have hoped, or done for themselves, without her Favour.*

—It is not asserted that these two sentences were written with direct reference to Ben Jonson and Francis Bacon. But they fit both, down to the finest stroke of the pen. Ben Jonson had dedicated both

himself and his name entirely to poetry; he had signed his verse with his own name and remained a poor devil until the end of the chapter. Francis Bacon remained a lawyer; he did not devote himself exclusively to poetry, neither did he give thereto his family name. He wrote as a *concealed poet* for Essex and hoped for advancement in his career as a statesman; he wrote sonnets to Queen Elizabeth as a *concealed poet* and compiled all documents and proclamations in which power and beauty of diction are specially important and it is as a *concealed poet* that he desires to be recommended to King James I. His principal avocation is that first named by Ben Jonson, namely THE LAW. His brilliant additional qualities—speaking thereof in a business-like manner—helped him to advance from a barrister's position to that of Lord Chancellor of England. —

On the self-same page Ben Jonson speaks of *Shakespeare*. In the margin stands a note: *About our Countryman Shakespeare:*

*I remember, the Players have often mentioned it as an Honour to Shakespeare, that in his Writing (whatsoever he penn'd), he never blotted out a Line. My answer hath been, Would he had blotted a thousand. Which they thought a malevolent Speech. I had not told Posterity this, but for their ignorance, who chose that Circumstance to commend their Friend by, wherein he most faulted. And to justifie mine own Candor (for I lov'd the Man, and do honour his Memory (on this side Idolatry) as much as any). He was (indeed) honest, and of an open and free Nature; had an excellent Phantasie; brave Notions, and gentle Expressions; wherein he flow'd with that Facility, that sometime it was necessary he should be stop'd: Sufflaminandus erat: as Augustus said of Haterius. His Wit was in his own Power; would the Rule of it had been so too. Many times he fell into those things, could not escape Laughter: As when he said in the Person of Caesar, one speaking to him; Caesar thou dost me wrong. He reply'd; Caesar did never wrong but with just Cause, and such like; which were ridiculous. But he redeemed his Vices with his Vertues. There was ever more in him to be praised than to be pardoned.*

De Shake-  
speare no-  
strat.

Augustus  
in Hat.

The whole paragraph is veiled. One hundred commentators would give one hundred different explanations thereof. *Of our countryman Shakespeare*. Why countryman? Why not Poet? Player? Author? The next handwriting is mentioned; the wish is expressed that he had blotted out much and this wish is defended in veiled words. Love and honour of his memory are spoken of, but a damper is at once placed on this esteem. His *Nature*, his *Phantasie*, his *Expressions* are praised and then, again, he is found fault with on account of his

ridiculous manner of speech and venturesome jokes. Praise and blame are weighed and the scale of praise sinks. At the beginning we find such clear, transparent words with reference to authors by profession and to such as pursue authorship as a subsidiary avocation; we find remarks anent authors who disclose their family-name and touching those who are concealed poets—and then this veiled jumble! Three points must strike us:

1. The countryman Shakespeare is not once alluded to in this paragraph as an author or poet; nowhere is one of his poems referred to. Only his mechanical skill in writing, his blotting and non-blotting, is mentioned.

2. The words: *we scarce received from him a blot*, which is the first that Ben Jonson writes about the COUNTRYMAN Shakespeare stands in direct contradiction to that which Ben Jonson says anent the POET Shakespeare, namely, that he did *sweat* and that his were *true-filed* lines. (See the dedicatory poem in the Folio-Edition.)

3. That which Ben Jonson says anent the countryman Shakespeare, as orator, stands in very sharp contradiction to what Ben Jonson (as we shall soon hear) states with regard to Francis Bacon.

Ben Jonson's Discoveries, pp. 253, 254:

— — — — — (on orators in general) — — — — —

De claris  
Oratoribus.

*Yet there happen'd in my time one noble Spcaker, who was full of gravity in his speaking. His Language (where he could spare, or pass by a Jest) was nobly censorious. No Man ever spake more neatly, more prestly, more weightily, or suffer'd less emptiness, less idleness, in what he utter'd. No Member of his Speech, but consisted of his own Graces. His Hearers could not cough, or look aside from him without loss. He commanded where he spoke; and had his Judges angry and pleased at his Devotion. No Man had their Affections more in his power. The fear of every Man that heard him, was, lest he should make an end.*

Dominus  
Verulamius.

Bacon had reached the zenith of his oratorical art and power as Baron Verulam. Ben Jonson therefore adopts this name for his marginal note. But does the close of this warm praise of Bacon, as orator, not stand in such striking contrast to that which is said concerning the *countryman Shakespeare* that one can clearly recognise the intention thereof? It was necessary to *stop* the *countryman Shakespeare* when he spoke, whereas when Bacon spoke the fear of every man was lest he should make an end. Bacon understood how to interweave a charming joke into the noblest speech. The *countryman Shakespeare* made such risky jokes that one would have liked to gag him.



Immediately following on the words quoted above comes a paragraph bearing as marginal note the words *Scriptorum Catalogus* (*Catalogue of Authors*). After mentioning Cicero, the English authors of the 16<sup>th</sup> and 17<sup>th</sup> centuries are enumerated in short sentences. These are: Sir Thomas Moore, Sir Thomas Wiat, Henry Earl of Surrey, Sir Thomas Chaloner, Sir Thomas Smith, Sir Thomas Cliot, Bishop Gardiner, Sir Nicolas Bacon, L. K. (Lord Keeper), Sir Philipp Sidney, Mr. Richard Hooker, Robert Earl of Essex, Sir Walter Rawleigh, Sir Henry Savile, Sir Edwin Sands, Sir Thomas Egerton, L. C. (the predecessor of Bacon as Lord Chancellor). Then it goes on:

Sir Francis Bacon, L. C. De Augmentis Scientiarum. *But his learned and able (though unfortunate) Successor, is he who hath fill'd up all Numbers, and perform'd that in our Tongue which may be compar'd, or preferr'd, either to insolent Greece, or haughty Rome. In short, within his view, and about his times, were all the Wits born, that could honor Language, or help Study. Now things daily fall: Wits grow downward, and Eloquence grows backward: So that he may be nam'd, and stand as the mark and ἀκμή (acme, or perfection) of our Language.*

That which is said herein is already contained in the already quoted words which Ben Jonson also used concerning the Poet Shakespeare namely that he excelled Greece and Rome. Jonson specially emphasises the English language (our Tongue, our Language). He is not speaking of Bacon as orator, for he has already discussed him; he does not speak of Bacon as scientist, of whom he treats immediately afterwards; he is discussing the *Scriptor* (author), the ENGLISH author, Bacon. Now, if Bacon had only written the Essays, the History of Henry VII., the Psalms and the Anecdotes, how could Ben Jonson, who was himself such an excellent and many-sided English poet and author and who took part in the publishing of the Folio-Edition of the imperishable dramas, call Bacon the highest point, the best flower (for such is the meaning of ἀκμή), the *mark* of the ENGLISH language? Moreover, all the catch-words of this paragraph apply to the poetic art; the word *Numbers* is not confined in meaning solely to numerals: it means also rhythm, verse-measure, writings of all kinds, and Bacon had *fill'd up all Numbers*. The word *Wit* is specially used in connection with poets. *Eloquence* is the charming persuasiveness of poetry, the elegance of diction; oratory, as such and for itself, had already been mentioned above.—In short, Ben Jonson, at this passage, praises Bacon as a poet and author of the English language and places him as such unconditionally above all others.

There is an apparent contradiction in writing the words *De Augmentis Scientiarum* in the margin. The title and contents of this work are exclusively Latin. But this contradiction is only apparent, as has



already been said. It disappears when we recall to mind that the *Advancement of Learning*, the Augmentation of the Sciences, that all those DEFECTS to which reference is made in Bacon's Encyclopedia, that all these are found again in poetic form in the Dramas of the Folio-Edition, so that the Shakespeare-Folio-Edition is, in reality, entitled to be described as the *sciences of the future* which Bacon imagined and dreamt of and which, clothed in manifold forms of verse, constitute the *acme*, the perfection of the English tongue.

Ben Jonson mentions the *Novum Organum* of Lord St. Alban's on the same page and calls it a book:

*Qui longum noto scriptori porriget ævum.*

(Which will make the name of its author celebrated for all time.)

Horat. de  
Art. Poetica

As marginal note stands *Horat. de Art. Poetica*. Ben Jonson cannot leave the description of Bacon's literary activity without the words of a genuine poet.

Immediately following thereon there appear several sentences concerning the character of the man he is praising:

*My conceit of his person was never increased toward him by his Place, or Honours: But I have, and do reverence him, for the Greatness, that was only proper to himself, in that he seem'd to me ever, by his Work, one of the greatest Men, and most worthy of Admiration, that had been in many Ages. In his adversity I ever prayed, that God would give him Strength; for Greatness he could not want. Neither could I condole in a Word or Syllable for him; as knowing no Accident could do harm to Vertue, but rather help to make it manifest.*

De corruptela  
morum.

This sounds very different to that which Ben Jonson says anent the *countryman Shakespeare*.—In the margin stands the mournful remark, *De corruptela morum* (On the corruption of manners). This is a reproach to the age which trod its Francis Bacon under foot. Excessive puritanism soon began to gain the mastery in England; revolution broke out; the head of King Charles I. fell; the theatres were closed for years by order of the state. Bacon's friends, therefore, kept silence because they must have feared to injure his memory still more if they should proclaim from the house-top that he had written stage-plays.

The appearance of the great Shakespeare-Edition marks the last flaming-up of merry old England. In a very short time the great Briton was no longer understood by his compatriots. *My name to the next ages, and to foreign nations*, so he says prophetically in his last will, which he wrote in the days of his fall. —

The summary of all Ben Jonson's observations anent that which is, for us, the main question gives the following results:

CONCEALED POETS, LAWYERS, for instance, succeed better than open (professed) ones.

The PLAYER Shakespeare never blotted out a line although so much deserved to be blotted out (possibly because he could not write?).—The POET Shakespeare filed away at his verse with great diligence just as did Francis Bacon, who improved all scientific works.

The PLAYER Shakespeare was beloved and esteemed by Ben Jonson, but with certain restrictions, while Francis Bacon was the most wonderful man of many ages.

The PLAYER Shakespeare made many jokes of a vulgar nature.—Francis Bacon understood how to work charming jokes into the most serious speeches.

One would often have wished to gag the PLAYER Shakespeare when he was speaking.—Of Francis Bacon it was wished that he would never end.

The PLAYER Shakespeare had rather more virtues than vices. Francis Bacon had so many virtues that no fate could affect him.

The POET Shakespeare excelled Greece and Rome.—Francis Bacon excelled Greece and Rome. The PLAYER Shakespeare was also compared to a Roman, but to one to whom one must often forbid speech.

The PLAYER Shakespeare had an open nature, excellent phantasy and agreeable expressions. Whether and what he wrote, of that there is not one word said.—Francis Bacon was declared to be the mark and acme of the ENGLISH tongue. As evidence thereof his LATIN (!) work *De Augmentis Scientiarum* is named.

In mentioning the PLAYER Shakespeare no quotation is made.—In writing of the scientist Bacon a quotation is made from Horace's work *On the Poetic-Art*.

As touching the PLAYER, or COUNTRYMAN Shakespeare there is no word about immortality.—The POET Shakespeare and Francis Bacon will live *for all time*. Thus much from Ben Jonson. — — —

All that which is said about the POET Shakespeare corresponds, and for the greater part word for word, exactly with what is said concerning Francis Bacon, whereas all that which is said about the countryman and player Shakespeare deviates therefrom and is, for the most part, quite to the contrary.

It might still be objected that the difference between the two Shakespeare-opinions arose from the fact that Ben Jonson employed verse in the dedication whereas he used prose in his *Discoveries* and that he was more than ten years younger when he wrote the former. But, and how remarkable is the fact—when he wrote in prose and was more than ten years older his pen glowed and sparkled in writing about Francis Bacon as if it were writing verse and his whole heart

were in the work, but, when he wrote about the countryman Shakespeare the result proved veiled and halting and the words sound as if they never came from his full heart.

And now one post-script to a letter of Toby Matthews. Matthews wrote from the other side of the Channel, from France, and the letter in question dates from the year 1623 which was so eventful in respect of literature. The word *wit* was, as we have already heard with Ben Jonson, used principally to denote poet's qualities of mind—:

*P. S. The most prodigious wit that ever I knew of my nation, and of this side of the sea, is of your Lordship's name, though he be known by another.\*)*

---

Let this *though he be known by another*, which says so much, ay, in truth, says everything, be followed by the closing words of Bacon's Essay *Of Simulation and Dissimulation*:

*The best composition and temperate is, to have Openness in fame and opinion, Secrecy in habit, Dissimulation in seasonable use, and a power of feign (facultatem Simulationis — says the Latin Edition), if there be no remedy.*

---

That Bacon left no trace of memories or autobiography is characteristic of the fact that he knew how to keep silence and shows, moreover, with what intense modesty he was endowed.

---

\*) Not in Spedding's Edition yet it is in that of Montagu (Vol. XII, p. 468) and in older works.

## IX.

# POETISED SCIENCE.

### I. A SHORT REVIEW OF ALL HITHERTO DISCOVERED.



LET us proceed to a general survey and thereupon to a summing-up of the facts. —

Bacon and Shakespeare — neither mentions the other's name.

Bacon numbers *Poesy* among the *sciences*.

He holds the highest form of poesy to be the parabolic (the poesy of symbols) when presenting natural history, civil history and philosophy in dramatic form to the eye.

The whole comedy of *The Tempest* is a dramatic parable in the sense of Bacon's natural-philosophy and corresponds with the ideas contained in *The Great Instauration of Sciences*. (The History of the Winds, Intermediate Forms, Circulation of Matter, Sound, Senses, Bermudas.)

*Hamlet* is a dramatic parable in the sense of Bacon's anthropology and agrees with the ideas expounded in *The Great Instauration of Sciences*. (The History of Life and Death, the Spirit of all Things, the Animal Soul, the Human Soul, Circulation of Matter, the Science of the Human Body and Soul in the Encyclopedia, the four sections of the Science of the Human Body, all the defects in Medicine expressed in poetical form; the personification of names, more particularly in Hamlet, Horatio, Marcellus, Bernardo, Francisco; the art of playing.)

*King Lear* is a dramatic parable in the sense of Bacon's doctrine *Of Business* as treated of especially in the eighth book of *De Augmentis Scientiarum*. (The 34 Proverbs of Solomon — Parables — and Bacon's explanation thereof show, in tangible form, the most salient actions in the tragedy and in the most effective manner by means of living aims.)

The comedy of *Loves Labour's lost* is a dramatic parable in the sense of Bacon's doctrine of *Light and Luminous Matter*. (More than 500 words relating to light and lighting, to the generation of light, strength, colour, reflection, overcoming, duration, ways, transparency, affinities and opposites; Berowne.)

The three divisions of the Shakespeare-dramas, namely: Comedies, Histories and Tragedies, agree in their contents with the three parables told by Bacon, wherein he speaks of dramatic-parabolic poetry, viz.: Pan (natural-science), Perseus (civil history) and Dionysus (passion, philosophy).

One half of the scenes of the comedies are laid in the open air, the personal names appearing therein are, for the most part, borrowed direct from natural history.

Bacon's expositions of *Proteus*, or mutable matter, are found again in the like-named *Proteus* of the *Two Gentlemen of Verona* and in *Falstaff* (falling stuff or matter).

The three experiments with matter (stuff) referred to in *The History of Dense and Rare* correspond with the three Falstaff-experiments in *The Merry Wives of Windsor*.

Bacon's thoughts concerning sympathy and antipathy, the magnet, heavy and light, the serious and the merry, are mirrored in *A Midsummer Nights Dreame* and in *Much ado about Nothing*.

The thoughts relating to usury and loans on security contained in *The Merchant of Venice* agree with those contained in the essay *Of Usury*; ideal justice as handled by Portia is, even to the senators and writers, exactly portrayed in the eighth volume of *De Augmentis Scientiarum*.

The five last comedies treat parabolically of that which Bacon discusses under Melioration of Species (by Grafting), Alteration of Species (by seed-crossings) and of the Sympathy and Antipathy of Plahts. (Bound hands in *The Taming of the Shrew*; legs crossed and bound in the person of Malvolio.) The flower-names recorded in *The Winters Tale* accord with those in the essay *Of Gardens*.

Astronomy, meteorology, geology and geography are parabolised in the Histories (the personal names).

The moral contained in the Shakespeare-tragedies stands in relation to the Baconian ethics as practice does to theory.

The Chapter on Passion in Bacon's *De Augmentis Scientiarum* seems to be a weighty preface to the Shakespeare-tragedies. Note the direct allusions to the madness-scene in *Macbeth* and to cave (den), gate; note the education of princes in *Cymbeline*.

The only gap in the Shakespeare-Histories is filled up by the first work written by Bacon after his fall, namely *The Historie of Henry VII*.

The prose in *The Historic of Henry VII.* contains a great number of interspersed English blank-verses.

*The Historic of Henry VII.* is full of theatrical allusions and indirect references to Shakespeare's *Richard III.* It even fables of astronomical-parabolic poesy one hundred years before the Bacon-Shakespeare era.

Francis Bacon descended from literary and highly educated parents.

His aim was to frame human knowledge and to advance it. Jurisprudence was a secondary matter with him. The scheme for the *Great Instauration of Sciences* was formed in his very young days and occupied him throughout his life.

The contemporaries who really knew him accorded him the highest praise and that in all respects.

Bacon wrote a large number of works which either appeared anonymously or under other names, such as letters, proclamations, memorials, and plays for the festivities at Gray's Inn and Essex-Palace.

These plays contain excellent verse in sonnet-form and also such as is hidden among the prose.

Bacon spoke with double meaning as to his poetical work: *Though I profess not to be a poet* and calls himself a *concealed poet*.

A large number of dramas which subsequently bore the name of Shakespeare on the title-page at first appeared without any author's name. Thereunder was *Romco and Juliet*.

A full, large page of Bacon's notes, which he made before *Romco and Juliet* was printed, points indubitably to a number of scenes and expressions in the tragedy. A second page of the same collection of notes points in like manner to *Hamlet*.

Reports were circulated in London to the effect that Bacon was the author of a *story of the first year of Henry IV.* and, presumedly, as 'to the authorship of the *Tragedy of Richard II.* Bacon admitted himself that *the matter grew from me* and then came before the world *in others' names*.

The breach between Essex and the Queen was constantly widening. The formerly anonymous theatrical pieces suddenly appeared in the most noticeable manner under the name of W. Shakespeare. (One of the first, if not the very first, of these was the new edition of *Richard II.*)

The literary feature also played a part in the condemnation of the Earl of Essex.

The player Shakespeare has not left one single manuscript. His signatures show a very faulty skill in writing. His daughters probably could not write at all. Already at the age of from 40 to 50 years he returned to his native place, lived and died there and has left no evidence whatsoever of having taken any interest in literary work.



The names of Francis Bacon and William Shakespeare, written several times close together, are found on one of the pages of Bacon's manuscripts and these were written at a time when the name of Shakespeare first began to appear on the title-page of books.

A manuscript of the tragedy of *Richard II.* was also found in the same bundle of manuscripts.

The plan of the issue of the Bacon-Shakespeare books shows that the appearance of Shakespearean dramas was independent of the life or death of the player, whereas the matter was most intimately connected with the external life of Francis Bacon.

No other author is so imbued with thoughts of the theatrical world as Bacon. Moreover, all his scientific prose-writings contain repeated comparisons and phrases from the stage-world.

Noteworthy are his essays *Of Building, Of Friendship, Of Masks and Triumphs* and the intentional endeavours to efface his preference for the theatre.

That which is mentioned in *De Augmentis Scientiarum* as missing in the science of the period and which is partly, and often very fully, described as being things of the future, finds its counterpart in the dramas of William Shakespeare. Bacon repeatedly hints, but without naming them, at certain books that are neither more nor less than Shakespearean dramas (*Lear*).

The hang-hog joke is found in Bacon's *Anecdotes* as in Shakespeare—in the scene which was subsequently interpolated in *The Merry Wives of Windsor*. Compare these with the pig on Bacon's Coat-of-arms.

Again, there is the peculiar and frequent repetition of the words *Bacon, Francis*, and *St. Albans* in the Shakespeare-dramas.

All that refers to falling greatness is written in the Baconian sense.

The similarity of circumstances connected with the arrest on account of an overdue bond in *The Merchant of Venice* and the arrest of Bacon's brother Anthony. Thus: *Shylock*—Sympson; *Antonio*—Anthony; 3000 ducats—300 Pounds.

The Shakespeare-Folio-Edition appeared seven years after the player's death, at a time when Bacon lived solely for science and literature.

Most of the plays are materially revised; some are quite new. Not one of the manuscripts thereof has come down to us.

The portrait of the player, the preface and the dedications appear to us like a mask and a masked joke on the part of the learned author of the dramas.

The portrait of the poet Shakespeare as it lives in our memory is absolutely and exactly like Van Somer's portrait of Bacon and absolutely and emphatically unlike the Shakespeare-portrait of the Folio-Edition.

The Folio-Edition was printed very quickly and nevertheless carefully corrected. A new play was interpolated subsequently. — All this points to the active and powerful interposition of the author thereof.

Who paid the expenses of the issue?

Note, again, Rawley's alteration of a widely-known verse of Ovid in favour of Bacon:

*Whatever I tried to write always came out in verse.*

Ben Jonson lived five years with Francis Bacon and associated much with him after his fall.

Ben Jonson uses the same words of praise for Bacon and Shakespeare collectively; but what he says of Shakespeare, the player, alone, is most strikingly in opposition thereto.

Francis Bacon is the standard and represents the highest pinnacle of the English language.

Toby Matthews' postscript: *The most prodigious wit is of your Lordship's name, though he be known by another.* — — — — —

And now to the summing-up of these facts!

## 2. THE SIX PARTS (*SEX PARTES*) OF THE 'GREAT INSTAURATION OF SCIENCES'.

Certain critics have said in their exuberance: *If all sciences were lost, they might be found in Virgil.*

These words are found in the first volume of the first edition of the Encyclopedy, *The Advancement of Learning*. They are far more applicable to our English poet than to the Roman one. *If all sciences were lost, they might be found again in Shakespeare.* And they are found therein in the sense of Bacon's saying: *Poesy is as a dream of learning.* The dramas present to eye and ear the science of the future in the form of dramatic parables, — vividly and nevertheless veiled. In rough and troublous times, when the world would reject new sciences, truths are gladly presented in the form of parables and similes and *the most precious things have often the most pernicious keepers* (*perniciossissimi custodes*), so says Bacon in the sixth book of *De Augmentis Scientiarum*, wherein he discusses the methods of secretly conveying scientific facts.

The keeper of Bacon's scientific secrets is named Shakespeare.

That Bacon, while thinking of the *SEX PARTES* (6 Parts) of his *Great Instauration of Sciences*, persistently kept the idea of Mr William SHAKESPEARE'S Dramas\*) before him is seen in the following remarks about dramatic poetry and about the main plan of his life's labour.

\*) In the enumeration of the Court-festivities the name is repeatedly found in a form whereunder the KS is represented by an X: SHANBERD — which contains a soft D-sound

Where Bacon, in *De Augmentis Scientiarum*, speaks of dramatic-parabolic poesy, there appear the following sentences concerning stage-plays (*actio theatralis*): *Quinctiam Viris prudentibus, et magnis Philosophis, veluti animorum plectrum quoddam censebatur. Atque sane verissimum est, et tanquam Secretum quoddam Naturae, hominum animos, cum congregati sint, magis quam cum soli sint, affectibus et impressionibus patere.* (Nay, stage-playing has been regarded even by wise men and great philosophers as a kind of Plectrum\*) of the soul. And it is certainly right, and at the same time one of the great secrets of nature, that the minds of men when many are assembled together are much more open to influence and impression than when they are alone.)

The *Plectrum*, originally the plucker of the Greek zither-players, is here regarded as the tool of the poet and more particularly of the dramatic, the theatre-poet.

Let us note, furthermore, that when the word *plectrum* recurs in the same work it is in a passage full of deep meaning and is given in a most impressive manner.

Bacon closes his reflections upon human science at the end of the eighth book in order to devote the short ninth book to a discussion on theology. But, before proceeding to theology, he says that this review of the sciences seems to him like a strumming and tuning of instruments and that others should come who can strike the strings with better fingers or pluck them with a better plectrum. (*Quo ab aliis postea pulsantur chordae, meliore digito, aut plectro.*)

After the man of strict science has performed his share others ought to come and labour further with the plectrum, the tool of the dramatic poet, with the instrument which works best in the theatre, where many souls are gathered together.

These words went forth to the world in 1623 and in the Latin tongue. And in the same year appeared, possibly on the same day, the Folio-Edition of the Dramas, which preach the science of the future and the supplementing of the Encyclopedia, — dramas which are written by a poet who handled the plectrum as none other has done.

And it is Bacon himself who shows us the way to dovetail the Shakespeare-dramas into the *Great Instauration of Sciences*. —

We have so often seen that what Bacon describes as missing is found in Shakespeare. But now we come to a point where that which is missing in Bacon most painfully affects us. His *Great Instauration*

---

in its ending. One may thus see that the word was subject to very different orthography and pronunciation.

\*) Plectrum (πλῆκτρον) is the little thumb-ring used by the Cithara- (and Mandoline-) player to strike the strings. Were it not important to adhere to the original word, one might translate it in the sense of *the bow that makes the fiddle speak*.

of *Sciences* was to have consisted of six parts. The first part is *De Augmentis Scientiarum* (System), the second is *The New Organon* (logic), the third *Natural History*, of which some finished treatises, many preparatory labours and tables for use in further work are forthcoming. The fourth, fifth and six parts are entirely missing. There are no beginnings, no tables, as in the *Natural History*. And yet the sixth part was to have contained Bacon's particular and real philosophy! Can one imagine, with respect to this sixth part, that the author of *The Great Instauration* could have spoken so at haphazard and without having made the trace of a beginning? What a peculiar science that must be wherein the author comes to a full stop before he has reached half-way! We are not accustomed to such jugglery as the leaving-out of these fourth, fifth and sixth parts by so precise a man as Bacon must seem to be. Neither in his scientific prose-works nor in his Shakespeare-poems do we meet with anything similar. And, truly, we do not deceive ourselves with regard to the reliability of the mighty thinker. As in every individual case, so also in this leading instance, or rather let us say in this triad of leading instances, that which is missing in *Bacon* is found in *Shakespeare*. The fourth, fifth and sixth parts of *The Great Instauration of Sciences* are: *The Comedies, Histories and Tragedies* of the Folio-Edition. In 1620 the second part of the *Great Instauration* appeared. In 1622 and 1623 the first and certain portions of the third parts were published. In the same year (1623) the fourth, fifth and sixth parts appeared. These parts, as being of equal importance, appeared, like the first and second parts, in stately folio-form. Thus it is evident that the only incomplete part is the third one, that on *Natural History*, which was printed in smaller form.

Our contention that the connexion of the Shakespeare-dramas with the six parts is absolute and direct is thoroughly confirmed by the few words which Bacon himself devoted to these fourth, fifth and sixth parts.

It is only now, at the close of our examination and after we have absorbed into the mind the great number of all sorts of poetical, scientific comparisons, that we are capable of correctly understanding the meaning of the words devoted by Bacon to these fourth, fifth and sixth parts of his *Great Instauration of Sciences*.

Let us first of all recall to mind the passage in the second book of *De Augmentis Scientiarum* wherein he says, with reference to parabolic poesy: *Parabolica vero est historia cum typo quae Intellectualia deducit ad sensum*. (Parabolic poetry is history with types. It brings ideas to a perception through the senses.) Let us specially note the words *parabolica* and *historia cum typo*.

In the ARRANGEMENT of *The Great Instauration (Instaurationis Magnae DISTRIBUTIO)*, which, in the natural order of things, fills the first folio-pages of the Complete Frankfort Edition, the six parts are briefly characterised.

The contents of the first three are known to us. Anent the fourth is said that it is to work with *Types and Modulations of Voice* (therefore with figures and voices, in short, with speaking characters). Exactly as we found hereinbefore the word *plectrum* twice, so do we find here the word *typus*, and used twice in the same sense. When the passage runs to the effect that the fourth part is to work with types this means that it shall be parabolic. And where it says that the fourth part shall present everything to the eye, it means that it is to be dramatic. The passage runs verbatim: *Plane Typos intelligimus et Plasmata, quae univ ersum Mentis processum, atque inveniendi continuatam fabricam et ordinem in certis subjectis, iisque variis et insignibus, tanquam sub oculos ponant. Et enim nobis in mentem venit, in Mathematicis, astante machinâ, sequi Demonstrationem facilem et perspicuam. (But I mean actual types and modulations of voice, by which the entire process of the mind and the whole fabric and order of invention from the beginning to the end, in certain subjects, and those various and remarkable, should be set as it were before the eyes. For I remember that in the mathematics it is easy to follow the demonstration when you have a machine beside you.)*

The fourth part, therefore, presents the scientific facts to our sight with types in exactly the same manner as the drawings and models of a mathematician, as the apparatuses and machinery of an exponent of physics present things, or, in other words, it is parabolic-dramatic poesy, the fourth part of *The Great Instauration of Sciences* is, in short, that which is contained in the dramas of William Shakespeare.

But, if the dramas of William Shakespeare are classed under three headings, and it is three parts that are missing in *Bacon*, namely the fourth, fifth and sixth parts, it becomes essential to search out whether the three sections of *Shakespeare* correspond with the fourth, fifth and sixth parts of *The Great Instauration of Sciences*.

Bacon does not, however, positively say of the fifth and sixth parts that they are to work with *Types and Plasmata*. But that which is said of both these parts accords pointedly with the contents of the *Shakespeare-Histories* and *-Tragedies*. Just as the three parables (on Natural Science, Politics and Morals, as represented respectively by Pan, Perseus and Dionysus) are made by Bacon to follow on his praise of dramatic and parabolic poesy, just so do the explanations of the



fourth, fifth and sixth parts of his work correspond with the *Comedies*, *Historics* and *Tragedies*.

The fifth part was intended to discuss in unfettered style all sorts of useful matters suited to the period, and simply to form the connecting-link between the fourth and sixth parts. *These things may serve for a time like way-side inns.* (*Tum poterunt ista veluti tabernaculorum in viâ positorum vice fungi.*) The Shakespeare-*Historics* are in touch with the *Comedies* through their natural science and *Falstaff* (who is of the same name and nature in both), and they are connected with the *Tragedies* through the passions and morals; they consequently constitute the transition-stage. The startling comparison between *way-side inns* (*tabernacula in viâ posita*) leads us, moreover, direct on to the stage, where we find Prince Hal carrying on his pranks with Falstaff and the rest of the merry rabble in doubtful slums and taverns.

The sixth part is described in the heading which shows the nature of this section as:

*Sexta; Philosophia secunda, sive Scientia Activa.*

SIXTH PART: Second (new) Philosophy or Active Science.

The expression *Scientia Activa*, active, busy science, of itself reminds us vividly of moving types, apparatuses, machines, plays, of actually living, busy men and prepares us for what we are to expect.

The explanation begins with the sentences: *Sexta tandem pars Operis nostri (cui reliquae inserviunt ac ministrant) ea demum recludit et proponit Philosophiam, quae ex hujus modi (qualem ante docuimus et paravimus) inquisitione legitima et casta, et severa, educitur et constituitur. Hanc verò postremam Partem perficere et exitum perducere, res est et supra vires, et ultra spes nostras collocata. Nos ei initia (ut speramus) non contemnenda, exitum generis humani fortuna dabit.* (*The sixth part of my work [to which the rest is subservient and ministrant] discloses and sets forth that philosophy which by the legitimate, chaste, and severe course of inquiry which I have explained and provided is at length developed and established. The completion however of this last part is a thing both above my strength and beyond my hopes. I have made a beginning of the work—a beginning, as I hope, not unimportant:—the fortune of the human race will give the issue.*)

All the other (five) parts were intended to serve the sixth. It is, therefore, by far the weightiest. All the others are only preparatory works in comparison therewith. Bacon went about with the plan of his gigantic work for fifty years. And can we believe that during



these fifty years such principal part was only a dream? Shall we assume, simply because no portion of this principal part is to be found in the *Opera Omnia Baconi*, that no part of it was ever actually written?

Why, Bacon himself says: I have made beginnings that are not to be despised — *ut speramus* (as I hope) he modestly adds.

Where, then, should all these beginnings be?

Bacon's explanation continues with a phrase which is found almost verbatim at the head of the *New Organon*: *Homo enim minister et interpres tantum facit et intelligit, quantum de Naturae ordine, Opere, vel Mente, observaverit: nec amplius scit, aut potest.* (For man is but the servant and interpreter of nature: what he does and what he knows is only what he has observed of nature's order in fact or in thought; beyond this he knows nothing and can do nothing.)

He thereupon closes the consideration of the sixth part with these words: *Atque in eo sunt omnia, si quis oculos Mentis à Rebus ipsis nunquam deiciens, earum imagines plane, ut sunt, excipiat. Neque enim hoc siverit Deus, ut Phantasiæ nostræ somnium pro Exemplari Mundi edamus: sed potius benigne faveat, ut Apocalypsim, ac veram visionem vestigiorum et sigillorum Creatoris super Creaturas, scribamus.* (And all depends on keeping the eye steadily fixed upon the facts of nature and so receiving their images simply as they are. For God forbid that we should give out a dream of our own imagination for a pattern of the world; rather may he graciously grant us to write an apocalypse or true vision of the footsteps of the Creator imprinted on his creatures.)

But in what way is philosophy represented by the creatures themselves? By creatures who are so closely watched by the most zealous servant and interpreter of nature that they appear like nature itself? Where does this ACTIVE philosophy exist and create more thoroughly than in the Shakespeare-Tragedies?

Has not each one of us felt in reading *Lear*, in reading *Hamlet*, that it is poetised philosophy, the highest degree of poesy and science, a grade which no mortal has hitherto surpassed? And the truth of this impression we find confirmed herein by Bacon himself, who conjured forth this world so full of life and truth.

Bacon wrote an apocalypse in this sixth part, a REVELATION (ἀποκαλύπτω = I discover, I reveal). The word guarantees the belief that this sixth part was intended to be equally parabolic, for, according to Bacon, the art of parabolising serves to conceal and to veil as well as to enlighten and reveal.

— — —

The total result of this present work, stated shortly, therefore runs as follows:

Francis Bacon's *Great Instauration of Sciences* is composed of two halves. He wrote the one half in form of scientific prose and under his own name; he wrote the other, the parabolic half, which was intended for the future of humanity, in the form of dramas under the pseudonym of *William Shakespeare*.

This is the solution of the Shakespeare-Secret.

## A FINAL WORD.



HOW many—and among them were wise and learned men—have asked: What is the use of the whole Bacon-Shakespeare-Question? and added: Let us be thankful to have these glorious master-works of poetry. Whether their author's name was this or that, whether he was born at Stratford-on-Avon or in London, may remain a matter of indifference to us!

It is a fact that the WHAT remains for ever the main point and the WHO (the means thereto) of secondary importance. And the question as to the WHO could only be of small interest if we learnt that the poet was not the player from Stratford-on-Avon, but an otherwise absolutely unknown individual and that his name was not Shakespeare but, say, Smith or Thompson. The matter, however, stands otherwise. We find as the true poet, not an unknown cipher, but a well-known celebrity, a genius, namely Francis Bacon. Whereas we hitherto knew little more than nothing about the poet's life, that life now lies before us in clear outlines. We had formerly only a series of fancy portraits; now we have the indubitable portraits of the beloved poet at various ages before us. Whereas we had hitherto a knowledge of the Shakespeare-POEMS we have now, in addition thereto, whole volumes of deeply thought-out Shakespeare-PROSE. We have, moreover, the reassuring satisfaction of knowing that such unsurpassable works did not emanate from the brain of an indifferently educated man, but that, on the contrary, their author required, in addition to the poetic gift, extensive study and tremendous industry in order to produce such glorious work. Finally, and that is the most important point of all, we have found a Shakespeare-interpreter such as could not possibly be improved upon. Nobody will henceforth be competent to say anything of scientific validity until he has studied all the other works of their author.

When the writer of the present work approached the great question seriously some years back, the task at first appeared to be a single one, namely, to prove that Francis Bacon was the author of the Shake-

speare-dramas. However, it turned out to be, in fact, a four-fold question. Bacon is only studied now-a-days by a few learned men. The first point, therefore, was to ascertain shortly who Bacon was and what he had written. The second point was to throw light on the Shakespeare-poems from an entirely different side to that from which the theatre-going and reading public is accustomed to regard them. The third point was to prove that Bacon was the author of the dramas. And, fourthly, there arose the need of proving the parabolic connection between the poesy and the prose. This fourth section of the task is, as every one must admit who has read this book up to this point, the kernel of the whole matter. This fourth question, moreover, puts the seal of certainty to the third point, to that which was originally the main question, namely, as to whether Bacon was the Shakespeare-poet,—and it is this certainty, as set forth herein, that is presented for the first time.

The original Bacon-Shakespeare-Question is now about forty years old. The first work on the subject bears the title *The Philosophy of the Plays of Shakespeare unfolded by Delia Bacon*. It appeared in 1857. To the American, Miss Delia Bacon, is for ever due the merit of having first thought and given expression to the idea that Bacon was the actual poet. The authoritative men of science would either know nothing of the matter or else combatted it most zealously. And so it went on for more than thirty years, although authors came before the public again and again with diligently worked-out attempts to prove that Bacon was in truth the poet. The book through which the present investigator's attention was first drawn to the question is *The Shakespearean Myth* by the American, Appleton-Morgan. It appeared in 1881 and was translated into German in 1885 by Müller-Mylius. The work makes a survey of the then position of the investigation and is disposed to assume that the paternity of the poems is divisible among several authors. It contains many contradictions and superficialities, but is nevertheless very interesting and incitant. The two-volume-work *The Great Cryptogram*, written by the American, Ignatius Donnelly, which appeared in 1888 created a wide-spread sensation. He claimed to have discovered the key to a secret writing in the Shakespeare-Folio-Edition; he does not disclose his secret, however, but only gives a number of solutions. The secrets that are disclosed have reference to Elizabeth, Burghley, Cecil, to the player Shakspeare . . . but, as before stated, the actual key is kept secret and the immense mass of figures presented—let one study them as long as one may—are but the muddle of an unmathematical head. It is true that Bacon occupied himself with cypher-writing and decyphering from an early age onwards and it is by no means impossible that he secreted much in

the plays in this external manner. But of what interest can the state-secrets of Queen Elizabeth or Cecil be to us now in comparison with the wonderful secret connexion between the science of Bacon and the poetic art as contained in the dramas? The most valuable part of Donnelly's book seems to be the industrious compilation of individual comparisons in the first volume, the exposition of the Essex-episode and the hints concerning other pseudonyms, such as Marlowe, &c.

Count Vitzthum von Eckstädt's book, bearing the title *Shakespeare and SHAKSPEERE* (issued in 1888), is largely based on Donnelly's work. It is a fine, clear representation of the matter and will certainly have caused many to hesitate, while it will have convinced many others. And another, an investigatrix, the exceedingly diligent Mrs Henry Pott, must also be borne in mind. She is the authoress of the oft-named *Promus of Formularies and Elegancies*. She has sought for and found in Shakespeare several parallels to each individual note of Bacon.

This book, however, to the study of which the author hereof also devoted some weeks, serves in reality to characterise the whole of the previous investigations into the Bacon-Shakespeare theory. All the evidence hitherto collected consisted of a mosaic of proofs, some material and some unimportant. The whole of the active life of Bacon is brought, in the present work, into connexion with the dramas for the first time. Complete scientific books are compared with entire plays; whole branches of science are shown to be in harmony with the entirety of various kinds of poesy. The Shakespeare-dramas find, for the very first time, their place in *The Great Instauration of Sciences*. For many important features (for instance the Essex-episode), the present author admits his indebtedness to the earlier investigators; he claims only to have given thereto the form most suited to this book. On the other hand, highly important points have been noticed by nobody but himself, p. e: the number of euphonious verses in the prose of *Henry VII.*, the quantity of references to theatricals in the same work, the comparison of the page treating of play in the *Promus* with *Hamlet*, among others. To the thousands of individual facts which others had previously found out he has discovered and added hundreds, ay thousands, of others which are often of equal value and frequently more applicable. The scientific proof is carried out systematically and for the first time in the present work.

It is long since Shakespeare ceased to be simply an English poet and became the poet of all the German race. For upwards of a hundred years the Germans on this side of the sea vie with their brothers across The Channel in love and veneration for the grand dramatist. Our Lessing, our Goethe folded him to their hearts; the translations of von Schlegel, Tieck and Baudissin made a German folks-poet of him. That

these translations could only rarely be quoted in the present book lies in the nature of the investigation.

Every translator who does not know that Bacon is the author of the dramas will necessarily consider that much which the poet regarded as of great value is immaterial. Herein, where it is essential to show the accord between thought and language of B. a. S., it was necessary to make the translations as true to sense and to word as possible. Beauty of diction could only be regarded as of secondary importance. Hence it is that not only the translations of all the Bacon-passages but also more than nine-tenths of the translations of the Shakespeare-quotations emanate from the pen of the author of this work. Of the many, let two examples suffice. It is a question of natural-scientific proof. Now, with all veneration for von Schlegel, of what help is his translation to the investigator when he converts the English *bat* into a German *swallow*? The *bat* must retake its place, even though it causes an offence against German rhythm. Or one wants the translation of the passage in *Hamlet* (Act III, sc. 4) where the spirit (ghost) appears and the mother says to her son:

*Your bedded haire, like life in excrements,  
Start up, and stand an end.*

Of what use is von Schlegel in this instance, when he simply leaves the words *in excrements* untranslated, either because he thought them untranslatable or because he regarded them as a barbarism?

But, that the Germans, and this at a period when the Bacon-Shakespeare-Question had not even been raised, had a wholesome prescience of much that now lies clear before our eyes is evidence by three excellent investigators, and poets, namely: Tieck, Simrock and Gervinus. Tieck says in the preface of his work *Shakespeare's Vorschule (Preparatory School)*, which appeared in 1823 (in opposition to the view then generally held in Germany, that the first dramas were written about the year 1590), *that the poet probably wrote for the stage much earlier than is generally believed of him and that he apparently belonged to the earliest dramatists of that new period.* Bacon, the true *Shakespeare* did in fact write stage-plays already prior to 1580. Tieck's remark about the many Quarto-editions and the improved issues thereof, of which he says: *I believe that he himself was glad to see his writings circulated through the press* is equally to the point. Does not this agree entirely with our experience touching the printing of the Folio-edition? Moreover, all the editions were promptly advertised in the book-sellers lists in order to protect them from piracy. In like manner Tieck, in opposition to the views of the English scientists, asserts that *King John, King Lear, The Taming of the Shrew* and *Henry V.* also emanated in their old form from the poet himself. The English, for



instance, call a piece like the old, anonymous *King John* quite an ordinary piece of patch-work. Tieck, the German poet, read with more understanding than the English scientists. He felt the genuineness of this youthful poetry of the great master. And the present author asserts that he was, in truth, enabled to copy dozens of glorious sentences out of the old *King John* (*The Troublesome Raigne of King John*) which is so despised on the other side of the water.

Karl Simrock, too, had similar views. His works *Die Quellen des Shakespeare* (*The Sources of Shakespeare*) will ever remain of value.

That which Gervinus says in the fourth volume of his *Shakespeare*, which was issued in 1850, affects us peculiarly. Before the authorship of the play from Stratford-on-Avon had been questioned, before any Bacon-Shakespeare-Question had arisen and without the faintest idea being even suggested as to the possibility of both names covering one and the same person, Gervinus (in 1850) drew parallels between Bacon and Shakespeare that cover long pages. Gervinus says that Bacon showed us inanimate, and Shakespeare human nature. The whole conclusion of the enquiry by Gervinus is that both of them have nothing conventional; they do not seek applause, but the truth; that the one leads intelligence and the other the powers of imagination back to nature. Both of them dispense with all formulas of ancient art; both feel themselves independent; both combine deep modesty with proper self-respect; both despise the applause of the multitude; both are free from prejudice; both are impartial; both leave religion aside and follow the secular path in matters of morals; both despise blind authority. Shakespeare is at times a philosopher, Bacon occasionally a poet. Thus quoth Gervinus. And, nevertheless, there is not the faintest idea expressed of these two highly-extolled persons having been, in fact, a unity. How full of understanding and yet again how one-sided seems to us, on closer inspection, his assertion that *Bacon shows us inanimate, and Shakespeare human nature!* Do we not know how *Shakespeare*, too, is full of all sorts of wisdom relating to so-called *inanimate* nature? Do we not see that the comedies, in spite of their human characters, are parables directed to *inanimate* nature? And do we not perceive, on the other hand, that glorious references are made in Bacon to human nature? It is impossible that Gervinus could have had the splendid chapter written by Bacon about human passions in his mind when he wrote about this imaginary distinction of persons.

Kuno Fischer holds the same views as Gervinus in his celebrated work *Francis Bacon und seine Nachfolger* (*Francis Bacon and his Successors*). But he speaks in warm terms of the accord between the Baconian moral-philosophy and doctrine of the passion and the Shakespearean poems. Moreover, he lays special stress on the understanding

that both had for Roman affairs and on how they both completely ignored the Grecian world. How peculiarly it effects us to see, in the face of such clearness, the reproach that Bacon was devoid of poetical feeling and that, like a narrow-minded pedant, he placed parabolic poesy above all else — and such-like things. This and much more must necessarily be altered in a third edition of Kuno Fischer's otherwise valuable book. Whereas the average philosophers occupy themselves for the most part solely with Bacon's *New Organon*, — ay, many even regard it as Bacon's Philosophy, while it is but a portion of the whole, namely The new Logic, Kuno Fischer gives to the Encyclopedy its proper place again. He applies appropriate words to this book and, nevertheless, has not an idea that *De Augmentis Scientiarum*, made visible by figures and voices, or, as it were, by puppets or machinery, is reproduced in *Shakespeare*. Another good deed performed by Fischer's work is that it refutes the superficial Bacon-Treatise by Justus von Liebig. It seems hardly possible that the chemist, whom we all esteem so highly, could so cruelly misunderstand the great natural-philosopher as he has done in his writing *Über Francis Bacon von Verulam und die Methode der Naturforschung* (*Concerning Francis Bacon of Verulam and the Method of Investigating Nature*). He runs down Bacon, the investigator of nature, most frightfully and — immediately afterwards praises Shakespeare, the investigator of nature! How droll it seems to us when Liebig violently reproaches the scientist Bacon for not mentioning the player Shakespeare in his *History of Life and Death*. How comical! And, yet again, what a flash of truth. It is as if the scolding Liebig, who, in the depths of his soul, is of kindred mind, had felt that Bacon and Shakespeare belong together.

So much as regards the Germans. And the English? With them James Spedding, the editor of the Baconian works, counts as the first authority. Whatever he had not found in Bacon, so thought people, no other mortal could ever discover. However Spedding did not handle the complete edition alone. Ellis was to have undertaken the philosophical part, Heath the juridical, and Spedding the literary. Ellis fell ill after several years and Spedding took over the remainder of his work. The facts lie thus, however, that p. e. Spedding edited the *Essays* and *Henry VIII.*, Ellis the *Organon* and *Sylva Sylvarum* while Heath edited the juridical writings. In short, neither handled the whole material. Moreover, these industrious scientists had to do with proof-corrections, with all sorts of scientific marginal notes, with the supervision of the printing, and their hands were, consequently, so full that they can have had no time to cast side-glances at and make comparisons with the Shakespeare-poems. It is doubtless for this reason that we find the following peculiar fact. Spedding remarks in *De Augmentis*

*Scientiarum: Shakespeare's plays; of which, though they had been filling the theatres for the last thirty years, I very much doubt whether Bacon had ever heard.* The reader of the present book, who well knows how intimate and general the connexion is between Bacon-science and Shakespeare-poesy will, from these few lines, see to conviction that Spedding, great as are his services with regard to Bacon, is anything but authoritative in respect of the Bacon-Shakespeare-Question. He mentions the poet a second time in a comment on the *Essay Of Gardens*. He repeats therein a remark that others had already made, namely: that *Perdita*, in *The Winters Tale*, enumerates the flowers exactly in the sense of Bacon and adds the following, lines, which must appear very remarkable to us, namely: *This scene has some expressions which, if this Essay had been contained in the earlier edition, would have made me suspect that Shakespeare had been reading it.* Spedding had no idea of the deeper connexion of this passage with grafting and variegating, with the improvement and alteration of species, because he is evidently too little equipped with the natural science necessary to such recognition. Moreover, the editing of *Sylva Sylvarum*, wherein the parallels are to be found, was entrusted to his colleague Ellis. We must remember one other peculiar circumstance. The English do not seem to know anything of the first complete edition WHICH WAS PUBLISHED BY US IN GERMANY IN 1665 and which served the present author, as well as Kuno Fischer before him, as chief source of proof. Neither do they, to all appearance, know of the second complete edition which came out in Leipzig in 1694. Spedding, the publisher of the latest-edition, mentions neither the Frankfurt nor the Leipzig issue; not with one single syllable. Far from it, he names as the oldest complete edition of Bacon's works: *Francisci Baconi Opera Omnia*, published by Blackbourne, London in 1730! (Vol. I, P. III.)

To put it shortly, the reason why the question as to the authorship of the dramas remained so long undecided is explained to a very material extent by the fact that some read Shakespeare only, others only Bacon, and but very few read either with care. Moreover, those who occupied themselves with the Bacon-Shakespeare-Question thought they had done enough when they had brought isolated points together in succession; but they did not take the trouble to study and grasp Bacon as a scientific whole. But how many opponents of the views herein expounded have allowed themselves the use of terms, often very sharp terms, in treating of the matter, whereas they have, in truth, only read ABOUT Bacon and barely a few pages OF Bacon. In Germany Bacon is almost entirely unknown to the present age. The celebrated Tauchnitz-Edition (which now numbers over 3000 volumes) has not yet determined upon publishing one single volume of Bacon's works. In Eng-

land the multitude enjoy their Bacon in the shape of RAYS OF LIGHT and therefore by the spoonful, while many a learned man has only read the *Essays*, which are written by their author in such wonderful (Shakespearean) English, in the Latin tongue as *Sermones fideles*. —

Although it was the task of the present book to prove the scientific parabolism, the close, the indissolvable connexion between the Shakespeare-dramas and the *Great Instauration of Sciences*, and in so doing to prove that the true authorship rests with Francis Bacon, it still remains the duty of the future to establish the connexion in each and every detail. In performing this task very many most important side-issues come to light and furnish all sorts of matters desirable in the future. That which must be brought to light is what Bacon has written further, either anonymously or under pseudonymns. New translations into foreign tongues become necessary, for it is only with the aid of Bacon-writings that this can be done correctly and scientifically. One must, moreover, now be fully convinced that contemporary science may still learn much from Bacon's parabolisms. The influence on the poetic art is so intimate that no stage will be in a position to present *Shakespeare* without taking lessons from Bacon. Let the English search in their libraries and collections of manuscripts as to whether, somewhere or other, external evidence does not exist by means of which the internal (circumstantial) proofs set forth herein may be incontrovertably established! The final solution of this question may, possibly, have a tragi-comical sequence. What will the world do with all the pseudo-pictures, the pseudo-busts, the pseudo-monuments? And the autogram-collectors — will they not in future pay still higher sums for leaves of Bacon's handwriting? And how low the signatures of the Shakspeare of Stratford-on-Avon must sink in their imaginary worth!

— — — —

The world has been busy with the dramas of William Shakespeare for the last three hundred years without becoming tired of the occupation, and the world still admires and wonders at the greatness of scientific thought and the universality of Francis Bacon.

And now both flow into one and the same.

Hitherto when we heard the name of Shakespeare, it caused us to think of a most exalted personage; at least nobody ventured to rank another above him. A Shakespeare ranked in our minds as high as a Homer, a Sophocles, a Michael Angelo, a Raffael, a Molière, a Goethe, a Mozart or a Beethoven. But now, when we know, that the spirit, the mind whom we call Shakespeare thought out and also wrote all that bears the name of Francis Bacon, we are compelled to learn to venerate in him a genius such as the world has never known before or after him.

## A LIST

OF THE WORKS CHIEFLY REFERRED TO.

- Francisci Baconi Opera Omnia. Francofurti ad Mocnum 1665. Folio.*  
*Francisci Baconi Opera Omnia. Lipsiæ 1694. Folio.*  
*Francisci Baronis de Verulamio Vice-Comitis Sancti Albani Historia Vitæ et Mortis. Londini 1623.*  
*Francisci de Verulamio Historia Naturalis et Experimentalis. De Ventis etc. Lugd. Batav. 1638.*  
*Franc. Baconi Novum Organum Scientiarum. Editio secunda. Amstelædami 1660.*  
*Opuscula Varia Posthuma Francisci Baconi. Nunc primum Edita. Cura et Fide Guillemi Rawley. Amstelodami 1663.*  
*The Essays of Sir Francis Bacon. With a Table of the Colours of Good and Evil. Wherunto is added The Wisdom of the Antients. London 1680.*  
*Francisci Baronis de Verulamio Vice-Comitis Sancti Albani, De Dignitate et Augmentis Scientiarum. Ad Regem suum. Libri IX. Argentorati 1685.*  
*The Works of Francis Bacon. A new edition by Basil Montagu. 16 Vol. London 1825.*  
*The Works of Francis Bacon. Collected and edited by Spedding, Ellis, and Heath. 14 Vol. London 1857—1877. (I—VII The Works, VIII—XIV The Letters and the Life of Francis Bacon, including all his occasional Works. By James Spedding.)*  
*Francis Bacon's Promus of Formularies and Elegancies. Illustrated and elucidated by passages from Shakspeare, by Mrs. Henry Pott. London 1883.*



*Shakespeare. The first collected edition of the dramatic works of William Shakespeare. A Reproduction in exact fac-simile of The Famous First Folio, 1623, by the newly-discovered process of photo-lithography. At the suggestion, and under the superintendence of H. Staunton. London 1866. — Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the True Originall Copies. London Printed by Isaac Jaggard, and Ed. Blount. 1623.*

The same work in smaller form:

*The Works of William Shakespeare. In reduced facsimile from the famous first folio edition of 1623. With an Introduction by J. O. Halliwell-Phillipps. London 1876. —: Mr. William Shakespeares etc. 1623.*

The same work as reprint:

*Shakespeare. A Reprint of his Collected Works as put forth in 1623. 3 Vol. London 1863.*

*The Works of William Shakespeare. From the text of the Rev. Alexander Dyce's second edition. 7 Vol. Leipzig, Bernhard Tauchnitz. 1868.*

*Shakspeare's Hamlet, Prince of Denmark. Englischer Text berichtigt und erklärt von Dr. Benno Tschischwitz. Halle 1869.*

*Shakespeare's dramatische Werke übersetzt von Aug. Wilh. v. Schlegel und Ludwig Tieck. 12 Bände. Berlin 1839, 1840.*

*Doubtful Plays of Shakespeare. With Introductory Remarks by Max Moltke. Leipzig, Bernhard Tauchnitz. 1869.*

*A Supplement to the Plays of William Shakespeare. Philadelphia 1855.*

*Six old plays, on which Shakespeare founded his Measure for Measure. Comedy of Errors, Taming the Shrew, King John, K. Henry IV. and K. Henry V., King Lear. By J. Nichols. 2 Vol. London 1779.*

*The Works of Christopher Marlowe. Edited by A. H. Bullen. 3 Vol. London 1885.*

*The Works of Ben Jonson. 7 Vol. London 1716.*

*The Origin of the English Drama. By Hawkins. 3 Vol. Oxford 1773. Old Plays. Edited by Dodsley. 12 Vol. 1825.*

*Shakespeare's Vorschule. Von Ludwig Tieck. 2 Bände. Leipzig 1823.*

*Die Schauspiele der englischen Komödianten. Herausgegeben von Prof. Dr. W. Creiznach. Berlin und Stuttgart.*



*Idea Medicinæ Philosophicæ Authore Petro Severino Dano, Philosopho et Medico. Basileæ 1571.*

*Bernardini Telesii Consentini De Rerum Natura iuxta propria principia. Libri IX. Neapoli 1586. Folio.*

Aureoli Philippi Theophrasti Bombasti von Hohenheim Paracelsi, dess Edlen, Hochgelehrten, Fürtrefflichsten, Weitberümbtesten Philosophi und Medici Opera Bücher und Schrifften. 2 Bände. Strassburg 1616. Folio.

*Sir Philipp Sidney's Complete Poetical Works. 3 Vol. London.*

*A Defence of Poesie. By Sir Philipp Sidney. London.*

*Reliques of Ancient English Poetry. By Thomas Percy. 3 Vol. 1765. Leipzig, Bernhard Tauchnitz 1866.*

*Publications of the Shakespeare Society, Publications of the New Shakespeare Society. Many Volumes.*

*Personal History of Lord Bacon. By William Hefworth Dixon. Leipzig, Bernhard Tauchnitz 1861.*

Franz Baco von Verulam. Von Kuno Fischer. Leipzig 1856.

Francis Bacon und seine Nachfolger. Von Kuno Fischer. Zweite völlig umgearbeitete Auflage. Leipzig 1875.

*Memoirs of the Court of King James the First. By Lucy Aikin. 2 Vol. London 1822.*

Die Quellen des Shakespeare in Novellen, Märchen und Sagen. Von Karl Simrock. 2. Aufl. 2 Bände. Bonn 1870.

Shakespeare von G. G. Gervinus. 4 Bände. Leipzig 1850.

Geschichte des neueren Dramas von Robert Prölss. 3 Bände. Leipzig 1882.

Das Ende des Zeitalters der Alchemie und der Beginn der iatrochemischen Periode. Von Dr. W. Luzzi. Berlin 1892.

*The Bacon-Shakespeare Question answered. By C. Stopes. London 1889.*

Über Francis Bacon von Verulam und die Methode der Naturforschung. Von Justus von Liebig. München 1863.

Der Shakespeare-Mythus. Von Appleton Morgan. Deutsch von Karl Müller-Mylius. Leipzig 1885.

*The Great Cryptogram. By Ignatius Donnelly. 2 Vol. London 1888.*

Shakespeare und *Shakspeare*. Von K. F. Graf Vitzthum von Eckstädt. Stuttgart 1888.

*Francis Bacon and his Secret Society. By Mrs. Henry Pott. London 1891.*

*Our English Homer. By Thomas W. White. London 1892.*

*Catalogue of Books in the Library of the British Museum printed in England, Scotland, and Ireland, and of books in English printed abroad, to the year 1640. 3 Vol. London 1884.*

In addition to the above recourse was had (with conviction on the one side and amusement on the other) to a number of encyclopedic works and dictionaries on natural science, philosophy, literary history, poetry and language, a number of old and modern editions and translations and to a number of pamphlets (large and small) both for and against the authorship of Bacon.

The illustrations contained in this book are taken partly from books and partly from single sheets. 42 of the originals are in Edwin Bormann's possession, 24 are copies from books owned by the Leipzig-City-Library, 8 are from books belonging to the Leipzig-University-Library.

Messrs. Longmans, Green & Co. of London kindly permitted the author hereof to copy the 1<sup>st</sup>, 4<sup>th</sup> and 5<sup>th</sup> of the Bacon-portraits. The originals are contained in the Complete Edition of Bacon's Works edited by James Spedding. Herr Ernst Arnold of Dresden (Kunstverlag) kindly sanctioned the reproduction of Mandel's copper-plate-engraving of Van Dyck's Charles I. Similar permission was kindly granted: for the copy of the Shakspeare-Tomb and the Title-page to the Essays by the G. Grote'sche Verlags-Buchhandlung of Berlin; for the copy of the Shakspeare-Facsimiles by the J. G. Cotta'sche Buchhandlung of Stuttgart and for the copy of the Gray's Inn Theatre-Ticket by the firm of Chapman & Hall of London.

Messrs. Sampson, Low, Marston & Co. of London kindly gave their sanction to the publication of the 3<sup>rd</sup> of the Bacon-, the Essex-, the Queen Elizabeth-, and the (Oliver) Ben Jonson-portraits.

The picture of the Swan-Theatre (after Johannes de Witt) is copied by kind permission of the author from the work of the Royal Librarian, Dr. K. Th. Gaedertz of Berlin, entitled *Zur Kenntniss der alt-englischen Bühne nebst anderen Beiträgen zur Shakspeare-Literatur* (*A description of the Old-English stage together with other contributions to Shakspeare-Literature*) published by C. Ed. Müller, Bremen 1888.

## BY EDWIN BORMANN:

	Mark
Liederhort. Prachtwerk. Reich illustirt. geb. . . . .	10.—
Liederhort. Textausgabe. geb. . . . .	2.50
Klinginsland. Prachtwerk . . . . .	4.50
Schelmenlieder. In Prachtband . . . . .	3.—
Das Buch des Herzens. geb. . . . .	2.50
Das Büchlein von der schwarzen Kunst. geb. . . . .	3.—
Büchlein Komm mit mir! Cart., in Metallkapsel . . . . .	—,50
Ein jedes Thierchen hat sein Pläsirchen. geb. . . . .	2.50
Ballfreuden . . . . .	1.—
Reineke Fuchs. Kinderbuch. geb. . . . .	4.50
Der Gouverneur von Tours. Textbuch zu C. Reincke's kom. Oper. geh. . . . .	—,50
Mei Leibzig low' ich mir! geb. . . . .	3.—
Leibz'ger Allerlei. geb. . . . .	3.—
Leibz'ger Lerchen. geb. . . . .	3.—
Von Gamerun bis zum Schwandeiche. geb. . . . .	3.—
De Säck'sche Schweiz un das geliebde Dräsen. geb. . . . .	3.—
'S Buch von Klabberstorche. geb. . . . .	3.50
Mei Frankfort low' ich mir! . . . . .	1.—
Herr Engemann. geb. . . . .	2.50
I nu heern Se mal! geb. . . . .	2.50
Allerlei Liebenswürdigkeiten. geb. . . . .	3.—
Johann Sebastian Bach. Photogravüre . . . . .	1.50
Das Shakespeare-Geheimniss. geb. . . . .	22.50
Der Anekdotenschatz Bacon-Shakespeare's. geb. . . . .	12.—
Neue Shakespeare-Enthüllungen. Heft 1. cart. . . . .	1.—
Neue Shakespeare-Enthüllungen. Heft 2. cart. . . . .	1.—

### *Poetische Papierausstattungen:*

*Briefe, Postkarten, Tischkarten, Menus, Tanzkarten, Universalkarten.*

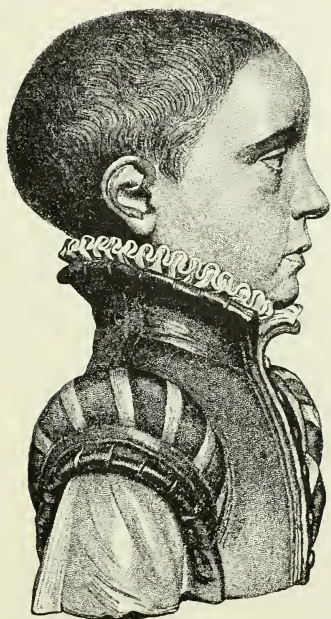


I.  
PORTRAITS.

---







Francis Bacon as a boy.

After a coloured bust in the possession of Earl Verulam.



Francis Bacon as a youth. 1578.

After a miniature by Hilliard.



Francis Bacon about the year 1618.

After a painting by Van Somer.



Francis Bacon in the year 1620.

After a miniature by Peter Oliver.



Francis Bacon about the year 1618.

After a copper-plate-engraving by Simon Pass.

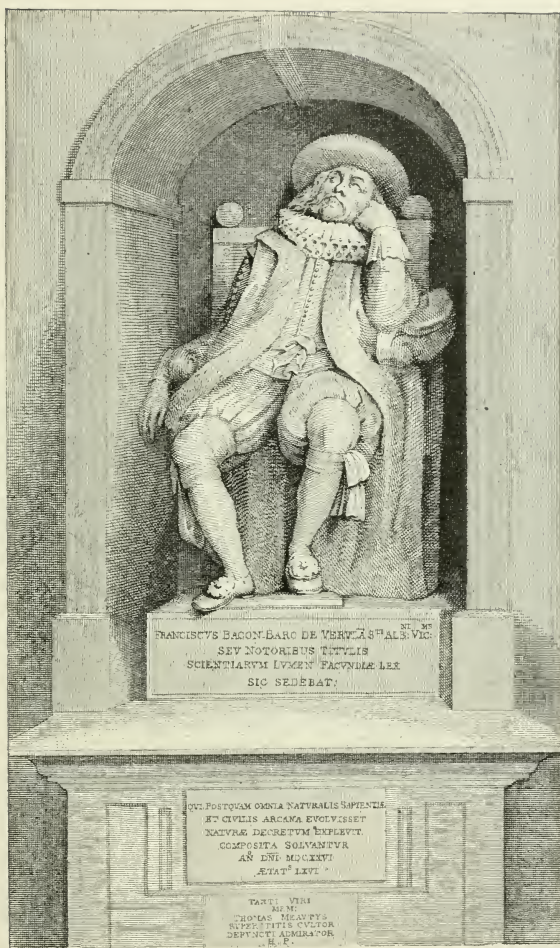




**Francis Bacon.**

After a copper-plate-engraving by J. Houbraken, 1738.





### Francis Bacon's Monument

in the Church of St. Michael's near St. Albans.



**Nicolas Bacon,**

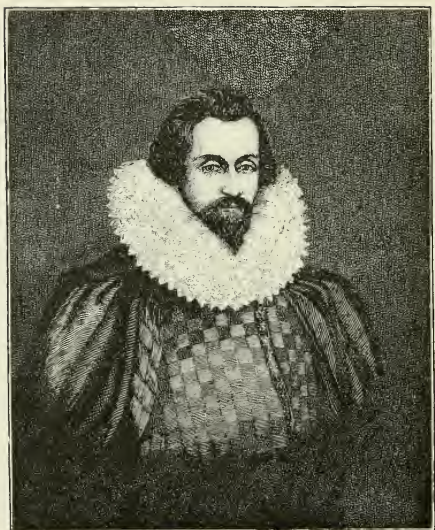
Keeper of the Great Seal to Queen Elizabeth, Francis Bacon's Father.

After a painting by Adrian van der Werff. (Copper-plate-engraving by P. à Gunst in De Larrey's *Histoire d'Angleterre, d'Ecosse, et d'Irlande*, Rotterdam 1698.)



Elizabeth, Queen of England.

After a painting by N. Hilliard.



**Robert Devereux, Earl of Essex.**

After the painting in the collection of Earl Verulam.





Elizabeth, Queen of England.

After the painting in the collection of the Marquis of Salisbury.



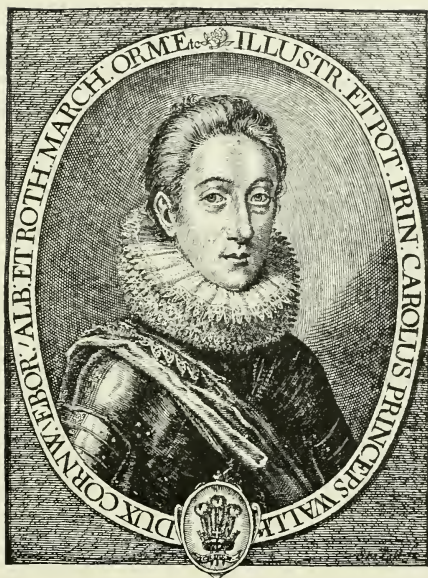
**James 1<sup>st</sup>, King of England.**

(The Son of Maria Stuart.)

After a painting by Van Somer.

Bacon dedicated to him both Editions of the Encyclopedy and also the New Organon.



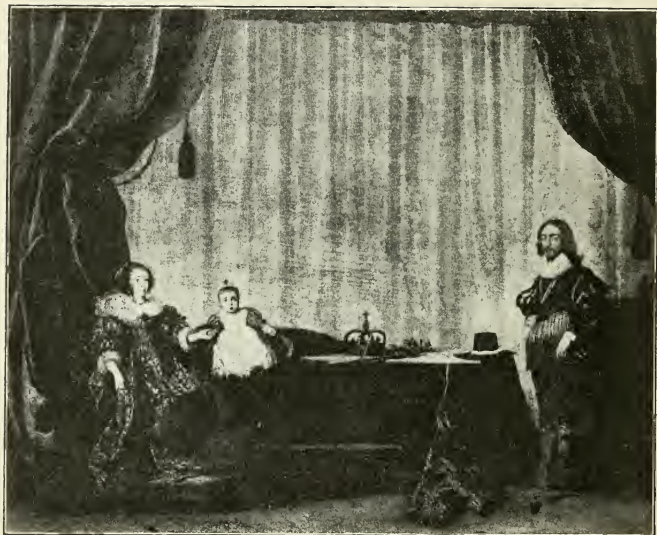


Charles I<sup>st</sup> as Prince of Wales.

(Son of James I.)

From a copper-plate-engraving in King James's Works (Principis Jacobi Opera; Londini 1619).

Bacon dedicated to him the History of Henry VII. and the History of the Winds. Rawley dedicated to him Bacon's Sylva Sylvarum; and it is known that Charles, as Prince and also as King, counted the Shakespeare-plays among his favorite studies.



Charles I<sup>st</sup> with Wife and Child.

From a painting by D. Mytens.

The Masks and theatrical plays were held in the Great Hall of the Royal Palace. That the King and those belonging to him should have had the picture taken, with the Royal Crown upon the table, before the Theatre-curtain, shows how much the Court and the Royal Family were favorably disposed towards all theatrical performances.



Charles I<sup>st</sup>.

After Van Dyck's portrait in the Dresden Gallery.

(By permission of the Kunstverlag Ernst Arnold in Dresden the copper-plate-engraving by Mandel was made the basis of the reproduction of this portrait.)



**George Villiers, Duke of Buckingham.**

From a family portrait by Cornelius Jansen.

Bacon dedicated to him the last Edition of his Essays (1625).

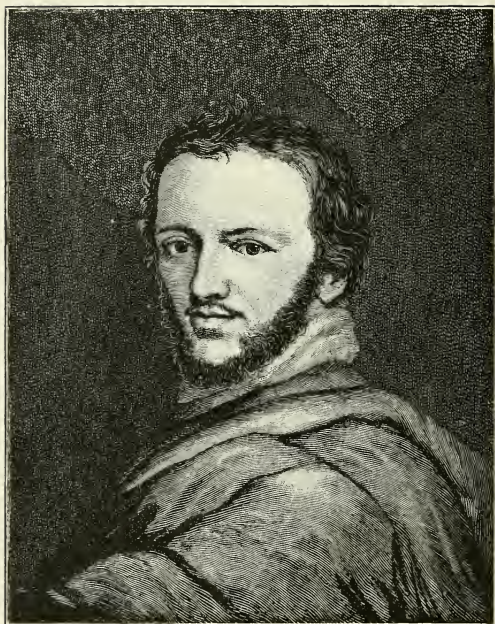


Inigo Jones.

After a painting by Van Dyck.

Inigo Jones (1573—1652) was the architect who sketched the genial and costly arrangements for the Masks and Court-festivals and who specially co-operated with Ben Jonson.





Ben Jonson.

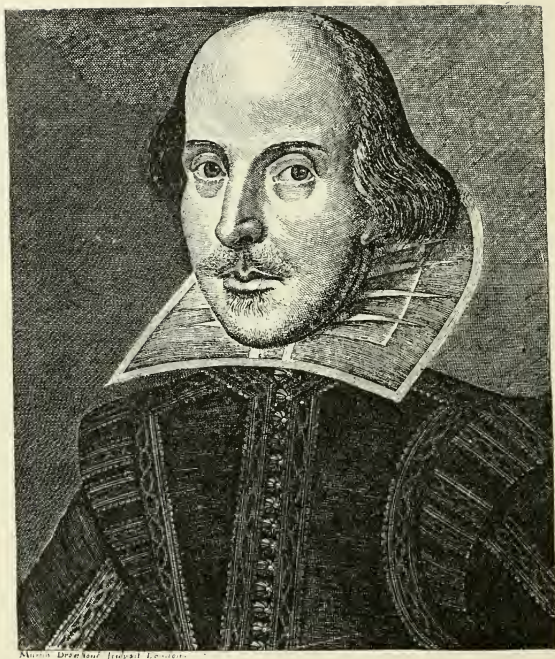
After a portrait by Oliver.





Ben Jonson.

After a copper-plate-engraving by Vertue in the 1<sup>st</sup> Volume of the Complete Edition of  
Jonson's works, issued in the year 1716.



**The Player William Shakspeare.**

After Martin Droeshout's copper-plate-engraving in the Complete Drama-Edition of 1623.

This portrait and the bust on the opposite page are the only likenesses which can be seriously considered when it is question of forming an opinion as to the actual features of the player.



The Monument of the Player William Shakspeare  
in the Church of Stratford-on-Avon.



The copy of the Monument at Stratford-on-Avon as printed on the title-page  
of each volume of the Old Shakespeare Society.

This funeral monument was erected a few years after the death of the player and during the life-time of Francis Bacon. The mouth and bearded parts are particularly striking. William Winter describes the face in his work SHAKESPEARE'S ENGLAND, as follows: One of the cheeks is a little swollen and THE TONGUE IS LIGHTLY PUSHED FORWARD AND HELD FIRMLY BETWEEN THE TEETH.

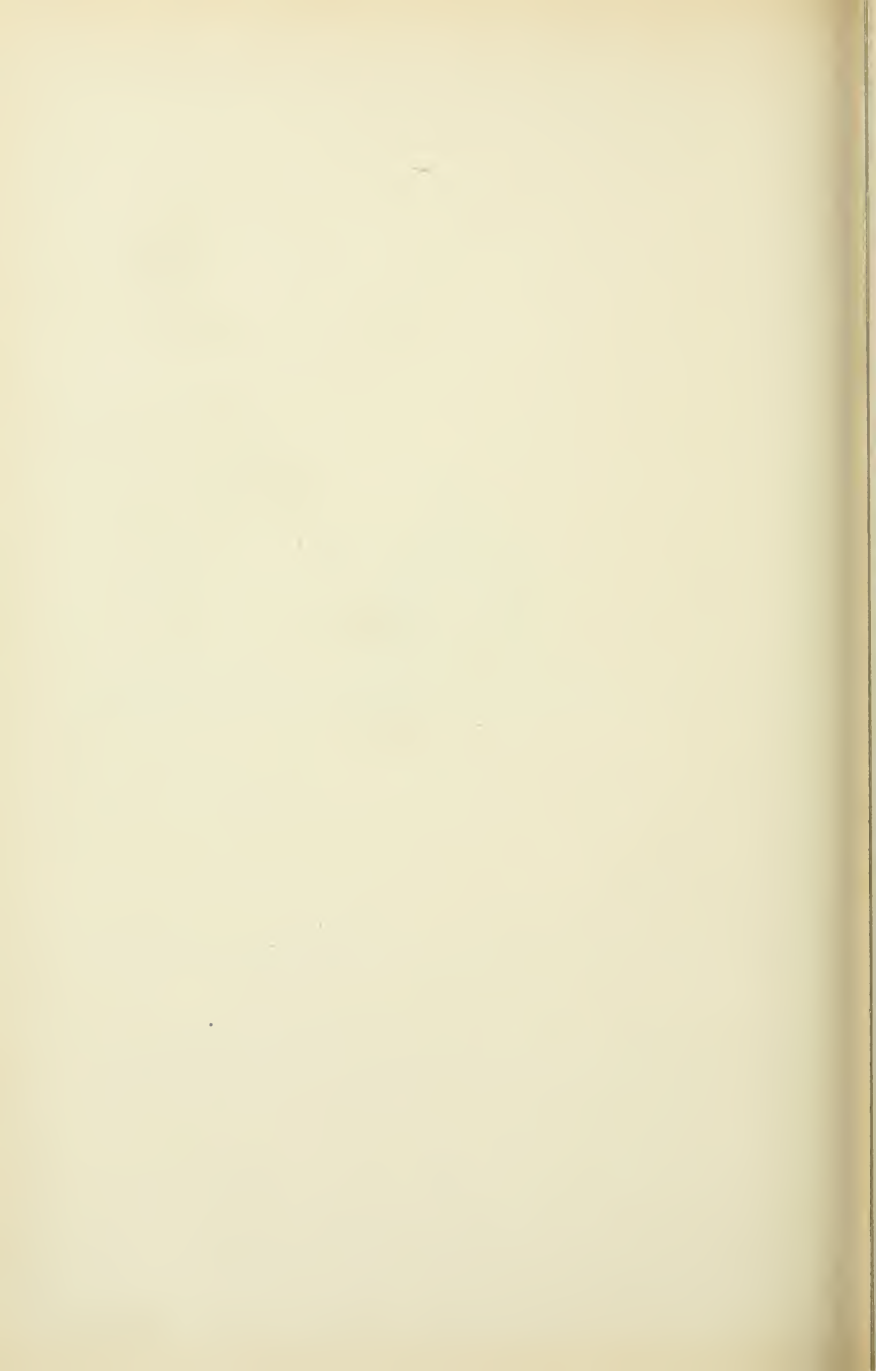
II.

## Facsimiles

of

Handwritings, Title-pages, Single pages and Other Matters.







Almae Matris Academiae  
Cantabrigiae

Cum vester filius sim et Alumnus voluptatibus  
mihi erit, Partum meum nuper editum vobis in  
gremium dare. Aliter enim velut pro exposito  
eum haberem. Nec vos moueat, quod via  
Nova sit. Necesse est enim talia per Aetatem  
et Soculorum circuitus cucurrit. Antiquis tamen  
suis constat honos: Ingenij sursum: Nam fides  
Verbo Dei et experientiae tantum debetur.  
Scientias autem, ad Experientiam retrahere,  
non comeditur: At easdem ab experientia  
de integro excitare, Operosum certe, sed Periculum.  
Deus vobis et studiis vestris faveat.

Franciscus vester Amoenissimus  
F. Verulam Comes

Apud Aedem elaboratum  
32. Oct. 1620

Copy of a letter (reduced in size) of Francis Bacon,  
then Lord Chancellor Baron Verulam.

This is the letter to the Cambridge-University which accompanied a copy of his New Organon intended  
for the University-Library.

W<sup>m</sup> Shakspeare

William  
Shakspeare

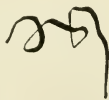
William  
Shakspeare

William Shakspeare

William Shakspeare

The five Signatures of the Player William Shakspeare. These represent the only autographs which we possess of him.

The letters, and more particularly the S appear to be imitated from the Gothic type (blackletters) at that time so much in vogue in England: The formation of the letters stands in complete opposition to that of all the educated people who lived in the 16th to 17th century. The signatures given on the opposite page all show distinct (and well-written) Roman characters.



It was thus that Judith, the daughter of the player Shakspeare, she being then 27 years old, signed a document in 1611.

Elizabeth. L. Amatis. L. Languine  
Elizabeth

Francis Bacon

Francis Verulam

Ben Jonson.

John Milton

Oliver Cromwell

Inigo Jones  
1614.

John Locke

J.B.P. Molière.

The Signatures of Queen Elizabeth, Francis Bacon (as Bacon and Verulam), Ben Jonson, John Milton, Oliver Cromwell, the architect Inigo Jones, the Philosopher John Locke and of the French comedy-poet Molière.

Let these be compared with the writing on the opposite page.

# Essayes.

Religious Meditations.

Places of perswasion and  
disswasion.

Scene and allowed.



AT LONDON,  
Printed for Humfrey Hooper, and are  
to be sold at the blacke Beare  
in Chauncery Lane.

1597.

Title-page to the 1<sup>st</sup> Edition of Bacon's Essays.

[Original Size.]

It is true that the name of the author does not appear on this title-page, but it stands under dedication to his brother Anthony.

FRANCISCI

BACONI EQVITIS

AVRATI,

Magni Angliæ Sigilli  
Custodis

DE SAPIENTIA

VETERVM, LIBER,

Ad Inclytam Academiam  
*Cantabrigiensem,*

Iam recusuf.



LONDINI,

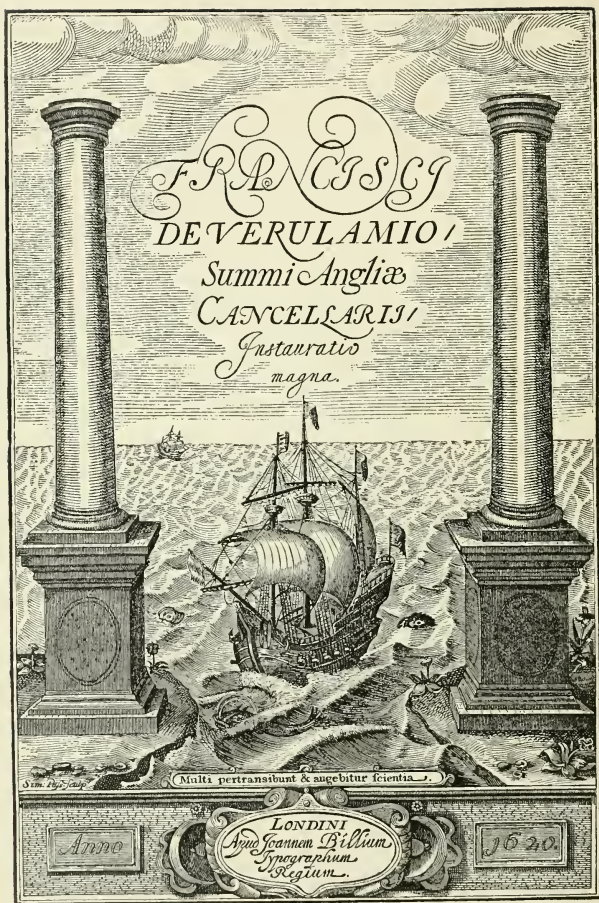
Apud IOHANNEM

BILLIVM,

*Anno M.DC.XVII.*

Title-page to the 2<sup>nd</sup> Edition of Bacon's *Wisdom of the Ancients*.

[Original Size.]



Title-page to Francis Bacon's *Magna Instauratio Scientiarum*, printed as title-page of the Folio-Edition of the *New Organon* of 1620.

[Reduced.]



FRANCISCI  
**BARONIS**  
DE  
VERVLAMIO,  
**VICE-COMITIS**

SANCTI ALBANI,  
*Historia Vitæ & Mortis.*

SIVE,  
TITVLVS SECVNDVS  
in Historiâ Naturali & Experimental  
ad condendam Philosophiam:

Quæ est  
*INSTAVRATIONIS MAGNÆ*  
PARS TERTIA.



LONDINI,  
In Officina IO. HAVILAND, impensis  
MATTHÆI LOWNES. 1623.

C A N O N E S  
mobiles de Duratione  
Vitæ, & Formâ  
Mortis.

C A N O N. I.

**N***On fit Consumptio,  
nisi quod deperditum  
fit de Corpore, transmigret  
in Corpus Aliud.*

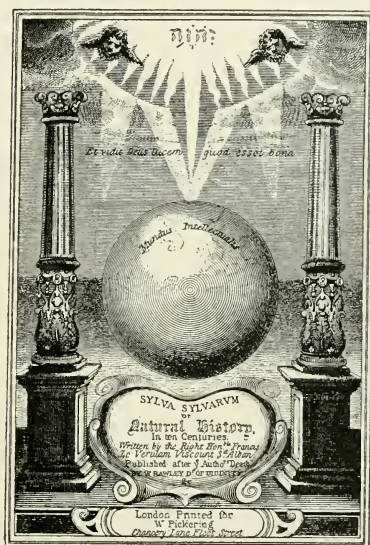
E X P L I C A T I O.

**N***ullus est Rerum Interitus:  
Itaque quod absumitur, aut  
euolat in Acrem, aut reci-  
pitur*

Page 407 of the 1st Edition of Bacon's History of Life and Death.

(London, 1623.) [Original Size.]

Embodying the 1st Rule: There is no annihilation; what is lost in one body, trans-  
migrates into another body.



Title-page to Bacon's Natural History, from the Complete Edition of Matagu.  
An imitation borrowed from an older title-page of the same work (1661).

[Original Size.]

OPUSCULA  
 Varia Posthuma,  
 PHILOSOPHICA,  
 CIVILIA,

ET

THEOLOGICA,

FRANCISCI BACONI,  
 Baronis de *Verulamio*, Vice-Comitis  
*Sancti Albani*,

*Nunc primum Editæ.*

Cura & Fide GUILIELMI RAYLEY,  
 Sacræ Theologiæ Doctoris, primo Do-  
 minationi suæ, postea Serenissi-  
 mæ Majestati Regiæ,  
 à Sacris.

*Vna cum Nobilissimi Auctoris Vita.*

Accessit & ejusdem Auctoris Dialogus  
 de Bello Sacio.



AMSTELODAMI,

Apud Johannem Ravestinium,

ANNO M. DC. LXIII.

*Liber Antonij Guentheri Borchgrevink*



Title-page of one of the oldest editions  
 of Bacon's History of the Winds.

(Leyden, 1638.) [Original Size.]

Title-page of the 1st Edition of Bacon's  
 Posthumous Works.

(Amsterdam, 1663.) [Original Size.]



Title-page of an old Amsterdam Edition of Bacon's History of Henry VII.

[Original Size.]





Chief Title-page of the 1<sup>st</sup> Complete Edition of the Works of Francis Bacon.

(Frankfort o/M., 1665, Folio.) Left page.

[Reduced.]



FRANCISCI  
**BACONI**  
 Baronis de Verulamio, Vice-Comitis S. Alban,  
 Summi Angliæ Cancellarii,  
**OPERA OMNIA,**

*Que exiunt:*

**PHILOSOPHICA, MORALIA,  
 POLITICA, HISTORICA.**

*Tractatus de Dignitate & Augmentis Scien-  
 tiarum.*

*Novum Organum Scientiarum, cum Paralaseo ad  
 Historiam Naturalem & Experimentalem*

*Historia Ventorum.*

*Historia Vitæ & Mortis.*

*Scripta de Naturali & Universalis Philosophia.*

*Sylva Sylvarum, sive Historia Naturalis.*

*Nova Atlantis.*

*Historia Regni Henrici VII. Regis Angliæ: Opus  
 verè Politicum.*

*Sermones fideles, sive Interiora Regum.*

*Tractatus de Sapientia Veterum.*

*Dialogus de Bello Sacro.*

*Opus Illustre in felicem memoriam Elisabethæ*

*Reginæ*

*Imago Civitatis Iulij Cæsaris.*

*Imago Civitatis Augusti Cæsaris.*

IN QUIBUS COMPLURES ALII TRACTATUS, QUOS BREVITATIS CAUSA  
 prætermittere visum est, comprehensi sunt.

HACTENUS NUNQUAM CONJUNCTIM EDITA,

*Jam vera*

SUMMO STUDIO COLLECTA, UNO VOLUMINE COMPREHENSA,  
 & ab innumeris Mendis repurgata:

*Cum Indice Rerum ac Verborum Universalis absolutissimo.*

*HIS PRÆFIXA EST*

**AUCTORIS VITA.**



FRANCOFURTI AD MOENUM.  
 Impensis JOANNIS BAPTISTÆ SCHÖNWETTERI.  
 Typis MATTHÆI KEMPFERLI.

ANNO M DC LXV

Chief Title-page of the 1st Complete Edition of the Works of Francis Bacon.  
 (Frankfort o.M., 1665. Folio.) Right page.  
 [Reduced.]

To what extent the Germany of the 17<sup>th</sup> Century understood how to appreciate the greatness of Francis Bacon is most clearly evidenced by the fact that two Complete Editions of his Works were published here before England had produced a single Complete Edition.

1. Opera Omnia. Frankfort o/M., 1665.
2. Opera Omnia. Leipzig, 1694.
3. Opera Omnia. London, 1730.

Thus we see that the First English Complete Edition of Bacon did not appear until 36 years after the issue of the Second German one.



The tail-piece of the Second Complete Edition of the Works of Francis Bacon.

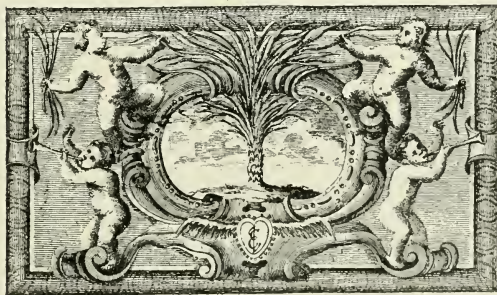
(Leipzig, 1694. Folio.)

[Original Size.]

FRANCISCI  
BACONI,  
BARONIS DE VERULAMIO,  
VICE-COMITIS S. ALBANI,  
SUMMI ANGLIÆ CANCELLARII,  
OPERA OMNIA,

cum  
Novo eoque insigni  
AUGMENTO  
Tractatum hactenus ineditorum,  
&  
EX IDIOMATE ANGLICANO  
in  
LATINUM SERMONEM  
translatorum,

Opera  
SIMONIS JOHANNIS ARNOLDI,  
Ecclesiæ Sonnenburgensis  
Inspectoris,



LIPSIÆ,  
Impensis JOHANNIS JUSTI ERYTHROPILI,  
excudebat CHRISTIANUS GOEZIUS,  
A. M DC XCIV.

Title-page of the 2<sup>nd</sup> Complete Edition of the Works of Francis Bacon.

(Leipzig. 1694. Folio.) [Reduced.]

THE WORKS  
OF  
FRANCIS BACON,

Lord Chancellor of England.

A NEW EDITION:

BY

BASIL MONTAGU, ESQ.

VOL. I.

LONDON:  
WILLIAM PICKERING,  
MDCCCXXV.

Title-page of the 1<sup>st</sup> Volume of the Montagu Complete Edition  
of the Works of Francis Bacon. (16 Volumes.)

[Original Size.]

THE  
WORKS  
OF  
FRANCIS BACON,

BARON OF VERULAM, VISCOUNT ST. ALBAN,  
AND  
LORD HIGH CHANCELLOR OF ENGLAND.

COLLECTED AND EDITED BY

JAMES SPEDDING, M.A.

OF TRINITY COLLEGE, CAMBRIDGE;

ROBERT LESLIE ELLIS, M.A.

LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE;

AND

DOUGLAS DENON HEATH,

BARRISTER-AT-LAW; LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE.

VOL. I.

PHILOSOPHICAL WORKS, VOL. I.

NEW EDITION.

LONDON:

LONGMANS & Co.; SIMPKIN, MARSHALL, & Co.; HAMILTON & Co.;  
WHITTAKER & Co.; J. BAIN; HODGSON & Co.; RICHARDSON & Co.;  
HOULSTON & SONS; BICKERS & SON; H. SOTHERAN & Co.; J.  
CORNISH & SONS; SNOW & Co.; AND A. HALL.

1889.

Title-page of the 1st Volume of the Spedding Complete Edition  
of the Works of Francis Bacon. (14 Volumes.)

[Original Size.]

A  
Pleasant Conceited

Historie, called The taming  
of a Shrew.

As it was fundry times acted by the  
*Right honorable the Earle of*  
Pembrook his seruants.



Printed at London by Peter Short and  
*are to be sold by Cutbert Burbie, at his*  
shop at the Royall Exchange.  
1594.

Title-page of the 1<sup>st</sup> Edition of the Taming of a Shrew.

[Original Size.]

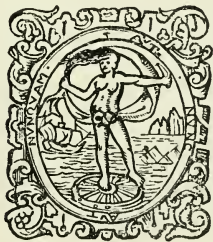
Neither on this title-page nor anywhere else in the book is the name of a poet mentioned.





*A N*  
E X C E L L E N T  
conceited Tragedie  
*O F*  
Romeo and Iuliet.

As it hath been often (with great applause)  
plaid publicquely, by the right Ho-  
nourable the L. of *Hunfdon*  
his Seruants.



L O N D O N,  
Printed by Iohn Danter.

1 5 9 7.

Title-page of the 1<sup>st</sup> Edition of *Romeo and Juliet*.

[Original Size.]

Neither on this title-page nor anywhere else in the book is the name of a poet mentioned.

THE  
MOST EX-  
cellent and lamentable

Tragedie, of Romeo  
and *Iuliet*.

*Newly corrected, augmented, and  
amended:*

As it hath bene fundry times publicly acted, by the  
right Honourable the Lord Chamberlaine  
his Seruants.



. L O N D O N

Printed by Thomas Creede, for Cuthbert Burby, and are to  
be sold at his shop neare the Exchange.

1 5 9 9.

Title-page to the 2<sup>nd</sup> Edition of *Romeo and Juliet*.

[Original Size.]

Neither on this title-page nor anywhere else in the book is the name of a poet mentioned.

# THE CRONICLE

History of Henry the fift,  
With his battell fought at *Agin Court* in  
*France*. Together with *Auntient*  
*Pistoll*

*As it hath bene sundry times playd by the Right honorable  
the Lord Chamberlaine his seruants.*



LONDON

Printed by *Thomas Creede*, for Tho. Millington, and John Busby And are to be  
sold at his house in Carter Lane, next  
the Powle head. 1600.

Title-page to the 2<sup>nd</sup> Edition of Henry the Fifth.

[Original Size.]

Neither on this title-page nor anywhere else in the book is the name of a poet mentioned.

## To the Reader.

This Figure, that thou here seest put,  
It was for gentle Shakespeare cut;  
Wherein the Grauer had a strife  
with Nature, to out-doo the life :  
O, could he but haue drawne his wit  
As well in brasse, as he hath hit  
His face ; the Print would then surpasse  
All, that was euer writ in brasse.  
But, since he cannot, Reader, looke  
Not on his Picture, but his Booke.

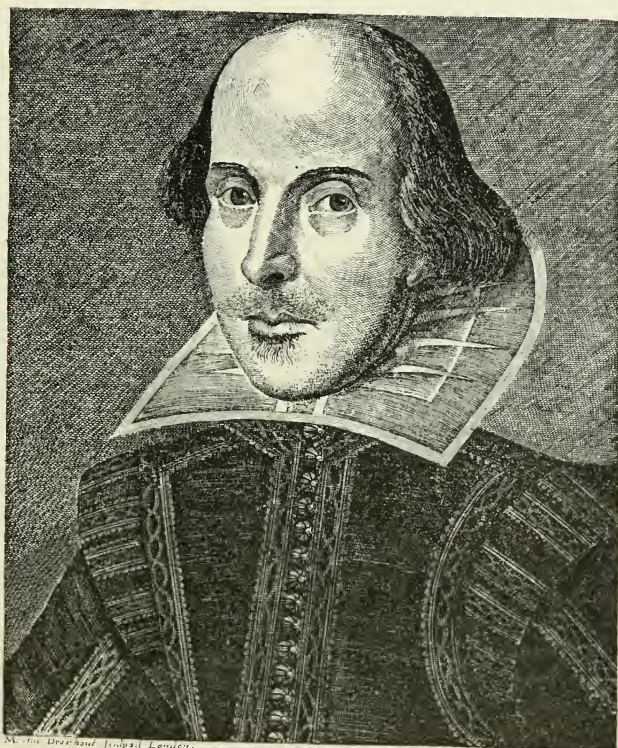
B. I.

The left counterpart of the Title-page to the 1<sup>st</sup> Complete Edition of the  
Shakespeare-Dramas. (London, 1623. Folio.)

[Original Size.]

MR. WILLIAM  
SHAKESPEARES  
COMEDIES,  
HISTORIES, &  
TRAGEDIES.

Published according to the True Originall Copies.



*M. de Witt Drachout Impavit London.*

L O N D O N

Printed by Isaac Iaggard, and Ed. Blount. 1623.

Title-page of the 1st Complete Edition of the Shakespeare-Dramas.

(London, 1623. Folio.) [Reduced.]



# A CATALOGVE

of the feuerall Comedies, Histories, and Tragedies contained in this Volume.

## COMEDIES.

<b>H</b> e Tempest.	Folio 1.
The two Gentlemen of Verona.	20
The Merry Wines of Windsor.	38
Measure for Measure.	61
The Comedy of Errors.	85
Much adoo about Nothing.	101
Loues Labour lost.	122
Midsummer Nights Dreame.	145
The Merchant of Venice.	163
As you Like it.	185
The Taming of the Shrew.	208
All is well, that Ends well.	230
Twelve-Night, or what you will.	255
The Winters Tale.	304

## HISTORIES.

The Life and Death of King John.	Fol. 1.
The Life & death of Richard the second.	23

The First part of King Henry the fourth.	46
The Second part of K. Henry the fourth.	74
The Life of King Henry the Fifth.	69
The First part of King Henry the Sixth.	96
The Second part of King Hen. the Sixth.	120
The Third part of King Henry the Sixth.	147
The Life & Death of Richard the Third.	173
The Life of King Henry the Eighth.	205

## TRAGEDIES.

The Tragedy of Coriolanus.	Fol. 1.
Titus Andronicus.	31
Romeo and Juliet.	53
Timon of Athens.	83
The Life and death of Julius Caesar.	109
The Tragedy of Macbeth.	131
The Tragedy of Hamlet.	152
King Lear.	283
Othello, the Moore of Venice.	310
Anthony and Cleopater.	346
Cymbeline King of Britaine.	369



# Catalogus der Büchern dieses I. Tomi.

Cap. 7. vom Schwefel. 1042  
 Cap. 8. vom Vitriol. 1050  
 Cap. 9. vom Arsenico. 1056  
 Cap. 10. de Tactaro, &c. desideratur. incertum  
 an hoc Volumen absoluerit. 1060

## Ex Manuscriptis D. Joh. Montani.

Zwei andere Tractat / besunder vom Autore  
 beschrieben / nemlich vom Terebinth / 1060  
 von Honig. 1064

De Xylolubens præparatione & usu, Tractatus. 1069

De curatione Rupturæ Compendium. 1069

De Mumiæ præparatione & usu Tractatus. Ex  
 versione Jo. Oporini. 9070

## Ex Manuscripto Oporini.

In Macris quædam Poemata de Virtutibus Her-  
 barum, Radicum &c. explanationes & observatio-  
 nes admodum utiles, per Joann. Oporinum ex  
 ore doctæ Paracelsi excerptæ. 1070

## Ex Manusc. D. Jo. Montani

Liber Principiorum, in welchem tractiert wird  
 von Schlangens / Kröten / Spinnen / Regenwür-

men / Krebsen / &c. was ihr art und brauch in der  
 Arzney sey. 1088

## Ex autographis Theophrasti.

### Fragmenta aliquot de RE HERBARIA:

1. Prologus in Lib. de Herbis, ad Medicos ur-  
 bis. 1094

2. Schedula de prima materia. 1096

3. Libri primi de virtutibus Rerum, Fragmentum.  
 1097

4. In Ecceores Macri, & alios Herbarios. 1100

5. Schedulæ aliquot de virtutibus quarundam  
 Herbarum, nempe Consolidæ aureæ, Hyperico-  
 nis, Persicariæ, Serpentinæ, Consolidæ, &c. 1100

De Plantagine (ex manuscripto alterius.) 1101

6. De Vini Natura, fragmentum. 1102

Alles zuvernie in Druck aufgangen.

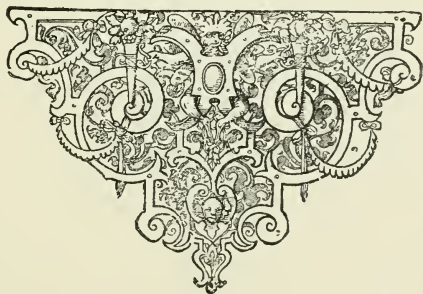
Fleraj, ex M. f. Oporini, quædam etiam  
 ex Autographis.

De Thermis, das ist / von den Natürlichen Wä-  
 dern / ein Tractat / was sie für Arzneyliche Tu-  
 gend und kraft haben. 1104

Vom Wad Pfeiffers ein besonders Büchlein.

De Thermis ein Tractat fragmenta. 1115

Ende des CATALOGI der Bücher dieses TOMI.



VOLU

Final-page of the Catalogue of the 2<sup>nd</sup> Complete Edition of the works  
 of Paracelsus. (Strassburg, 1616. Folio.)

[Reduced.]

That *Rosinrance* and *Guildesterne* are dead :  
Where should we haue our thanks ?

*Hor.* Not from his mouth,  
Had it th'abilitie of life to thank you :  
He neuer gaue command'ment for their death.  
But since so iumpe vpon this bloodie question,  
You from the Polake warres, and you from England  
Are heere arriued. Giue order that these bodies  
High on a stage be placed to the view,  
And let me speake to th' yet vnknowing world,  
How these things came about. So shall you heare  
Of carnall, bloudie, and vnnaturall acts,  
Of accidentall iudgements, casuall slaughters  
Of death's put on by cunning, and forc'd cause,  
And in this vpshot, purposes mistooke,  
Falne on the Inuentors heads. All this can I  
Truly deliuer.

*For.* Let vs hast to heare it,  
And call the Noblest to the Audience.  
For me, with sorrow, I embrace my Fortune,  
I haue some Rites of memory in this Kingdome,

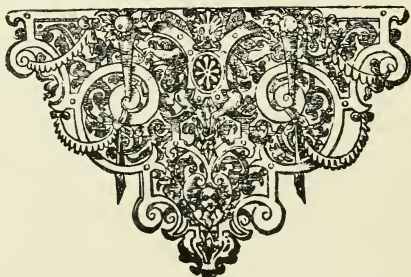
Which are so claime, my vantage doth  
Inuite me,

*Hor.* Of that I shall haue alwayes cause to speake,  
And from his mouth  
Whose voyce will draw on more :  
But let this same be presently perform'd,  
Euen whiles mens mindes are wild :  
Lest more mischance  
On plots, and errors happen.

*For.* Let foure Captaines  
Beare *Hamlet* like a Soldier to the Stage,  
For he was likely, had he beene put on  
To haue prou'd most royally :  
And for his passage,  
The Souldiours Musicke, and the rites of Warre  
Speake lowdly for him.  
Take vp the body ; Such a sight as this  
Becomes the Field, but heere shewes much 'armis.  
Go, bid the Souldiers shoote.

*Exeunt Marching : after the which, a Peale of  
Ordenance are shot off.*

FINIS.



per *Nomachum*; *Potus Roscidentes*; *Perspersio Sanguinis* cum *Materia Firmiore*, ut *Margaritis*, *Lignis*, *Infusiones debite*, ad cohibendum *Aerem*, & *Detentionem Spirituum*; *Calefactoria per Externu*, tempore *Assimilationis* post *somnum*; *Cautio* de iis, quæ incendunt *Spiritu*, induntque ei *Calorem acrem*, ut de *Vitis*, & *Aromaticis*; & *Vitam Moleratius*, & *Tempestivus* eorum, quæ induit *Spiritu* *Calorem Robustum*, ut *Croci*, *Nasturtii*, *Allii*, *Enulæ*, *Opiatorum Compositiorum*.

## CANON XXXI.

*Spiritus vivus Interitum* patitur immediate, *Scum* destituitur aut *Motu*; aut *Refrigerio*; aut *Alimento*.

## EXPLICATIO.

Sunt hæc scilicet illa tria, quæ superius vocavi-  
mus *Arriola Mortis*; Suntque *Passiones Spiritus*  
proptiæ, & immediate. Etenim *Organa omnia*  
partium Principalium servantur, ut hæc tria *Officia*  
præstentur: Et rursus, *Omnis Destructio Organorum*, quæ est *Lethifera*, eo rem deducit, ut unum,  
aut plura ex his tribus deficiant. Itaque alia omnia  
sunt diversæ viæ ad Mortem; sed in hæc desinunt.  
*Fabrica* autem *Partium Organum Spiritus* est;  
quemadmodum & ille, *Animæ rationalis*; quæ *In-*  
*corporea* est & *Divina*.

## CANON XXXII.

*Flamma Substantia Momentanea* est: *Aer*  
*Fixa*; *Spiritus Vitis* in *Animalibus*, media est  
*Ratio*.

## EXPLICATIO.

Es est hæc & altioris Indagationis, & Longio-  
ris Explicationis, quam faciat ad *Inquisi-*  
nem præsentem. Sciendum intetim *Flammam*  
continenter generari, & extingui; ut per *Succel-*  
sionem tantum continetur. *Aer* autem *Corpus*  
fixum est, nec solvitur; licet enim *Aer* ex *Hu-*  
mido Aqueo Novum *Aerem* gignat; ita, in vetus  
*Aer* nihilominus manet; unde fit *Super-oneratio*  
illa *Aeris*; de quo diximus in *Titulo de Ventis*. At  
*Spiritus* utriusque *Naturæ* particeps est, & *Flam-*  
*meæ*, & *Aeræ*; quemadmodum & *Fomites* ejus  
sunt *Oleum*, quod est *Homogeneum Flammæ*, &  
*Aer*, qui est *Homogeneus Aquæ*. *Spiritus* enim  
non nutritur ex *Oleoso* Simplici, neque ex *Aqueo*  
Simplici, sed ex utroque: atque licet nec *Aer* cum  
*Flammâ*, nec *Oleum* cum *Aquâ* bene componan-  
tur, tamen satis conveniunt in *Misto*. Etiam, *Spi-*  
*ritus* habet ex *Aere* faciles suas & delicatas *Impressio-*  
*nes*, & *Receptiones*; A *Flammâ* autem, *Nobiles*  
suos, & *Potentes Motus*, & *Activitates*. Similiter  
etiam *Duratio Spiritus* Res composita est, nec  
tam momentanea, quam *Flammâ*, nec tamen tam  
fixa, quam *Aeris*; Atque eo magis non sequitur ra-  
tiones *Flammæ*, quod *Flammâ* etiam ipsa extinguitur  
per *Accidens*, nempe à *Contrariis*, & *Destructi-*  
*onibus* ei cum suis; quam causam & necessitatem  
non habet pariter *Spiritus*. Reparat autem *Spi-*  
*ritus* ex *Sanguine* vivido, & *Florido Arteriarum*  
exilium, quæ insinuantur in *Cerebrum*; Sed fit *Repa-*  
*ratio* ista suo modo, de quo nunc non est Sermo.

## F I N I S.



FRAN-

Closing-page to the History of Life and Death in the 1st Complete  
Edition of the Works of Francis Bacon. (Frankfort o/M., 1665. Folio.)

[Reduced.]

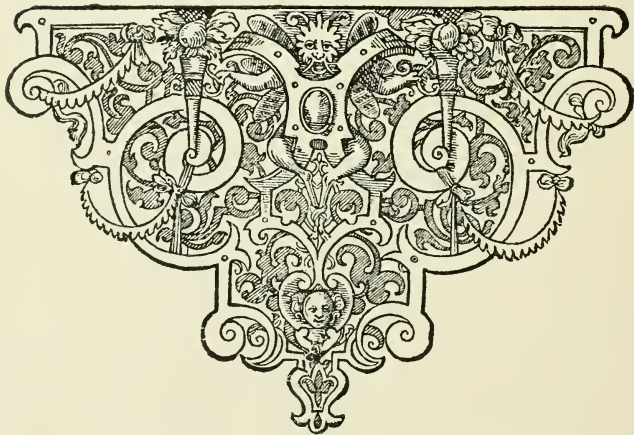
Compare this tail-piece with those on the 3 preceding pages.

This ornamentation is the tail-piece in Original Size. This tail-piece, which is an allegorical illustration of the Pan-Idea of the natural philosophers of the 16<sup>th</sup> and 17<sup>th</sup> centuries, is found, — and that with very unimportant deviations — as follows, namely:

twice in the Works of Paracelsus. (Strassburg, 1616. Folio.)

twenty-five times in Mr. William Shakespeares Comedies, Histories and Tragedies. (London, 1623. Folio.) and

three times in Francisci Baconi Opera Omnia (Francofurti ad Moenum, 1665. Folio).



IDEA  
MEDICINÆ  
PHILOSOPHICAE,

FUNDAMENTA CONTINENS  
*totius doctrinae Paracelsicae, Hippocraticae,  
& Galenicæ.*

AVTHORE  
PETRO SEVERINO DANO  
Philosopho & Medico.

AD  
FRIDERICVM II. DANICÆ  
*& Septentrionis Regem.*

Cum gratia & Priuilegio  
Cæs. Maiest.

BASILEAE, EX OFFICINA  
SIXTI HENRICI PETRI.  
ANNO M. D. LXXI.

Title-page to the 1<sup>st</sup> Edition of *Idea Medicinæ Philosophicæ*  
of Petrus Severinus Danus. (Basel, 1571.)

[Original Size.]

BERNARDINI  
TELESII  
CONSENTINI  
DE RERVM NATVRA  
IVXTA PROPRIA PRINCIPIA.  
LIBRI IX.

AD ILLVSTRISSIMUM, ET ECCELLENTISS.  
Don FERDINANDVM Carrafam Nuceria Ducem.

SVPERIORVM PERMISSV.



NEAPOLI

*Apud Horatium Saluianum.* M. D. LXXXVI.  
CVM PRIVILEGIO REGIO.

Title-page to the 1<sup>st</sup> Edition of the Work *De Rerum Natura*  
of Bernardinus Telesius. (Naples, 1586. Folio.)

[Reduced.] \*

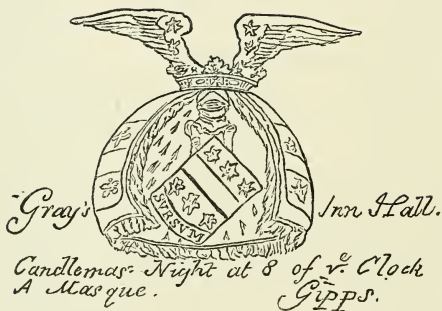




Title-page to the 2<sup>nd</sup> Complete Edition of the Works of Paracelsus.

(Strassburg, 1616. Folio.)

[Reduced.]



Ticket of Admission to a Masque at Gray's Inn.

(2nd February 1682.)

III.

PLANS AND VIEWS.



## The western half of London at the time of Francis Bacon's birth (1561).

The annexed view is a part of the plan of London (*Londinium*) as shown in Braun & Hogenberg's large Book of Cities (*Civitates Orbis Terrarum*), 1572. [Moderately reduced.]

Although the said book bears 1572 on its title-page the drawing is considerably older, for the high, pointed steeple shown on the old St. Paul's Cathedral (in the lower right-hand corner of the plan) was destroyed by fire in 1561, the year of Francis Bacon's birth, and was never rebuilt in this form and height. The original drawing was therefore made in 1561, or still earlier.

The plan shows us the principal centres of Bacon's activity.

*York House*, where Bacon was born, was on the broad thoroughfare of the Strand, which runs from the Temple to Whitehall; its garden extended down to the Thames, there where its course is diverted from a northerly to an easterly direction between Suffolk-Palace and Charing-Cross. A railway-bridge and the Charing-Cross Railway-Station, one of the busiest points in all London, is in the immediate neighbourhood of where York House, until recently, stood.

Northwards from the Holborn thoroughfare, at the point where the Gray's Inn Road branches off to the north, (see on the plan a little to the right of the word *Howlbourne*) lies the district of the old law-court of Gray's Inn, where Bacon passed his studies and where he again resided in the evening of his life.

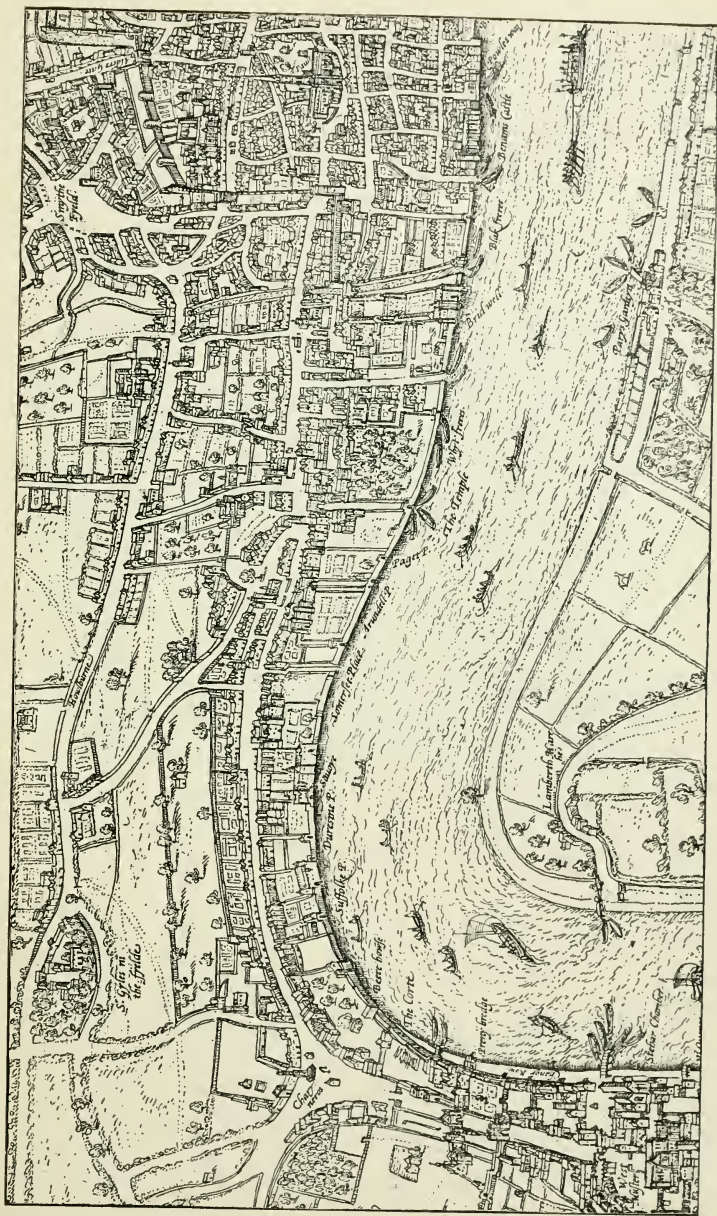
Further to the right on the plan (by the word *Black freres*), on the northern bank of the Thames, is the spot where the *Blackfriars Theatre*, one of the most famous folks' theatres, stood at the end of the 16th century.

To the left, quite in the west, lies Westminster Abbey, where, among others, Ben Jonson and several sisters of Bacon's mother lie buried.

Nearer the Thames (by the word *Stehar Chamber*) is Westminster Hall, the home of important State-matters and solemn parliamentary sessions.

A little to the north of it, between Westminster and Charing Cross, lies Whitehall-Palace with its many buildings. Its grand Festival-Hall was the real home of the Shakespeare-Dramas.

---

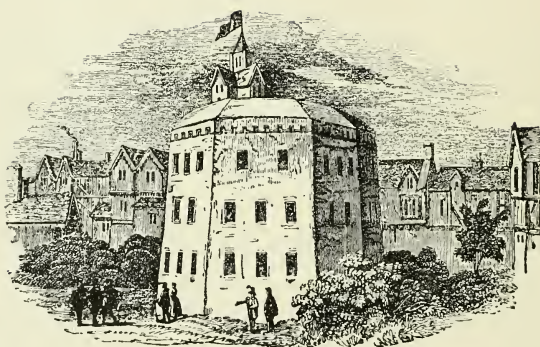












Exterior of a London folks' theatre (the Globe).

From an old drawing.

Covered rows or galleries, one above the other, were affixed to the walls. The centre, our present pit or stalls, is unroofed. On the summit stands the watch-house for the trumpeter who called the public together and announced the beginning of the performance.

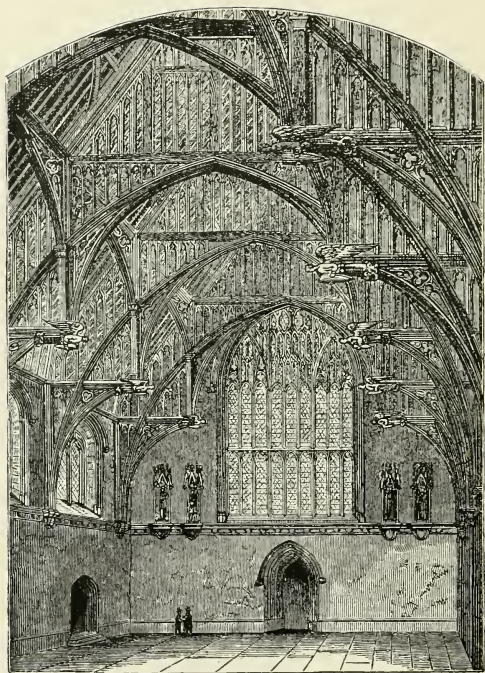


### Interior of a London (The Swan) Theatre.

From a hand-drawing of the year 1596, the original of which is in Utrecht.

All around are covered rows or galleries. In the centre, open to the sky, is the pit. The stage, partly covered and partly uncovered, is extended into the pit. The robing-rooms are behind the stage, which has two doors, the one for entrance and the other for exit, both being used for the entry of two hostile forces. The trumpeter announces the beginning of the performance from the top. The popular (folks') stage had neither decorations nor curtain. No scene could begin or end with a tableau; each scene began with an entry and closed with an exit. Even the dead had to be carried out. The spectacular part was mainly confined to the greater or lesser gorgeousness of the apparel. Decorations and curtain were only used at the Court-festivities, at the Court-Theatre in Whitehall and in the palaces of the nobility when, in addition to artificial illumination-effects, machinery and very costly wardrobes were used. The folks' theatres only performed by daylight. In the prologue to Henry V. the folks' theatre is referred to as

*this Wooden O.*



The Interior of Westminster-Hall.

Westminster-Hall is, even to the present day, one of the largest halls unsupported by columns ( $73 \times 21 \times 28$  meters). It was built in the reign of Richard II. and the unfortunate King was dethroned at the first session of Parliament held in the New Hall. Important Court- and State-Affairs and extraordinary Parliamentary Sessions were held herein and Francis Bacon's voice has often sounded within its memorable walls. Westminster-Hall is now an ante-chamber of the Houses of Parliament, but it is not equalled in size by any one of the mighty chambers of the gigantic modern palace.



Gorhambury in 1568.



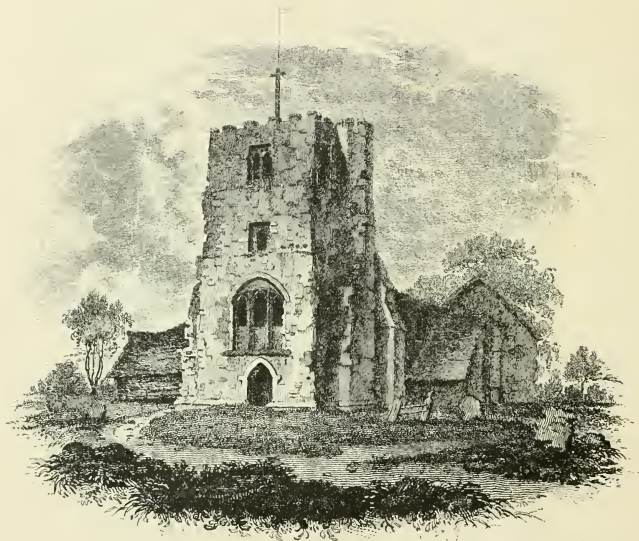
Gorhambury in 1795.



Gorhambury in 1821.

Gorhambury near St. Alban's, the country-seat of the Bacon Family.





**St. Michaels-Church near St. Alban's.**

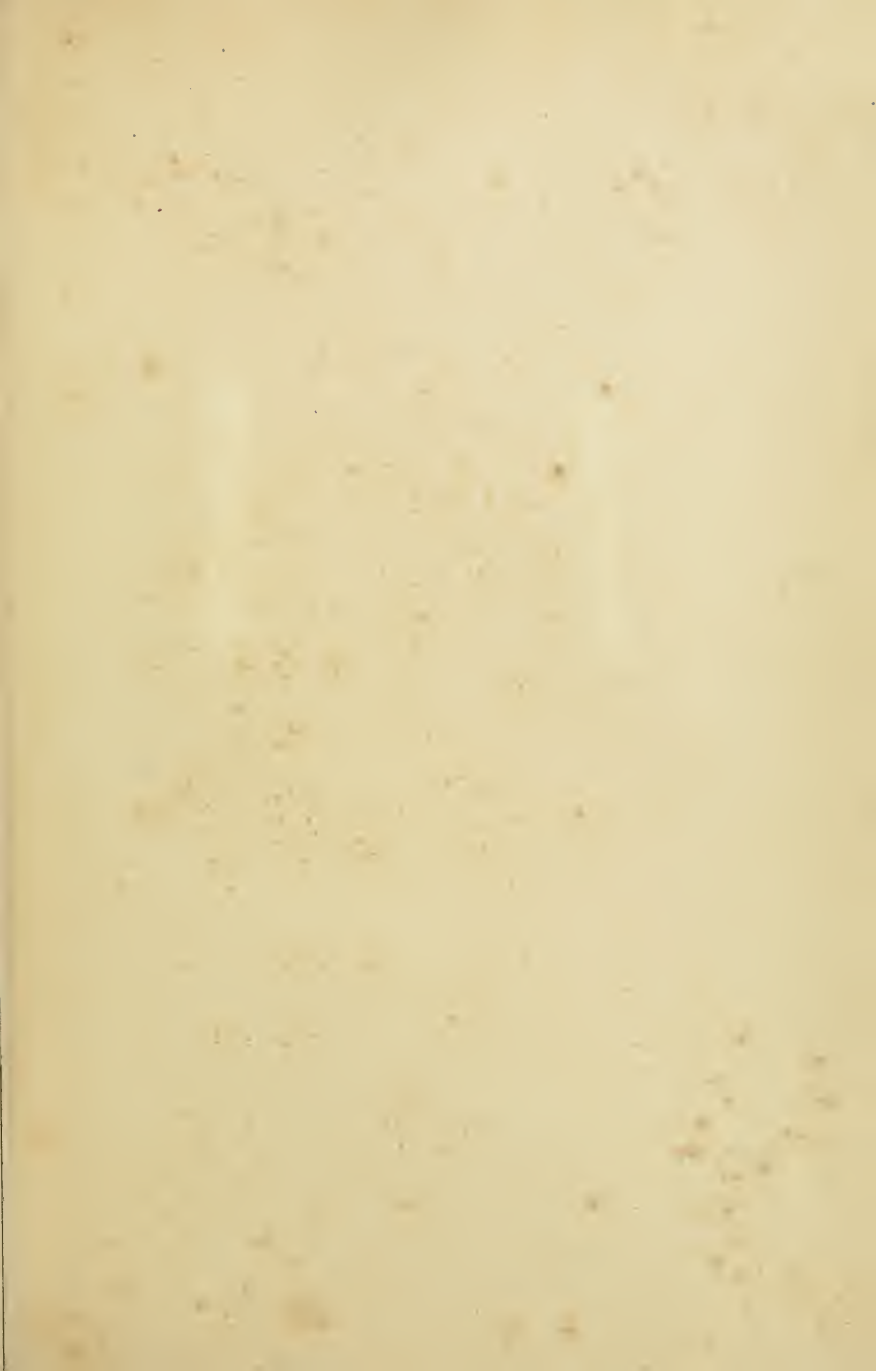
Francis Bacon's last resting-place.

**Extract from Francis Bacon's last Will:**

For my burial, I desire it may be in St. Michael's church, near St. Alban's: there was my mother buried, and it is the parish church of my mansion house of Gorhambury, and it is the only christian church within the walls of old Verulam.

For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and the next ages.





THIS BOOK IS DUE ON THE LAST DATE  
STAMPED BELOW

AN INITIAL FINE OF 25 CENTS  
WILL BE ASSESSED FOR FAILURE TO RETURN  
THIS BOOK ON THE DATE DUE. THE PENALTY  
WILL INCREASE TO 50 CENTS ON THE FOURTH  
DAY AND TO \$1.00 ON THE SEVENTH DAY  
OVERDUE.

LIBRARY USE

OCT 14 1939

JAN 1 1956

JAN 14 1956 LU

DEC 19 1939

JUN 1 1945

22 JUL 1955

JUL 8 1954 LU

13 JAN 1956 LT

JAN 1 1956 LU

22 JAN 1956

LD 21-100m-7,39 (402s)

YD 03039

M 3911

THE UNIVERSITY OF CALIFORNIA LIBRARY

